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MARCH 1 1926

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The SOLO-PLAYING TESTS for the next F.R.C.O. EXAM-INATION, are:

Prelude (without Fugure) in F flat "St. App. "I S. Fact. (Name)."

The SOLO-PLAYING TESTS for the next F.R.C.O. EXAM-INATION, are:
Prelude (without Fugue) in E flat, "St. Ann," J. S. Bach. (Novelle, Book 6, page 28; Augener, p. 133; Peters, Vol. 3, No. 1.)
Choral Prelude on Newtoun, Charles Wood. (No. 6 of 16 Preludes, Vol. 1, Stainer & Bell.)
Fantasia in F minor, Mozart. (Best's arrangements, No. 76, p. 1000; Novello.) This arrangement only.
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Two lectures will be given on Choir Training: On March 13th, at the Royal Albert Museum, Exeter, at 3.30 p.m., by Dr. E. Bullock—Chairman, The Lord Bishop of the Diocese; and at the Parochial Room, Leeds Parish Church, at 3 p.m., by Dr. E. C. Bairstow—Chairman, Dr. A. C. Tysoe.
Examination Regulations, list of College Publications, Lectures, &c., may be had on application.
Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924. Examinations, may be obtained at the College. Associateship or Fellowship, &d. each (post free).
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CHRISTMAS, 1925.

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As TEACHERS: Winifred Marion Boyce, Florence Julie Fitch, Ernest Francis, Rachel M. Green, Marjorie Maud Hobbs, Alice E. Jefferson, Dorothy Mullally, Caroline Edith Segrave, Florence Wilson.

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PIANOFORTE. — As TEACHERS: Perry Aarons, Marcus Thomson, Mary T. Wilson.

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EXAMINERS: Arthur J. Greenish, Mus. D. Cantab., Stewart Macpherson, Stanley Marchant, Mus. D. Oxon. (September, 1925), Ernest Read.

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The Musical Times

AND SINGING-CLASS CIRCULAR

MARCH 1 1926

(FOR LIST OF CONTENTS SEE PAGE 271.)

A NOTE ON JOHN DOWLAND

(d. JANUARY 20-21, 1626)

BY PHILIP HESELTINE

Dowland was not—as he has sometimes been considered to be-the first British composer to write or to publish either songs for a single voice with instrumental accompaniment, or songs for several voices, of which one sings a metrical tune and the others accompany it (in contrast to the madrigal, motet, and other forms of polyphonic song, in which all voices are of equal melodic importance). The dramatic songs of the first decade of Elizabeth's reign, for one voice and four stringed instruments, are by no means tentative experiments in a new form of composition; we have at least one admirable song for voice and lute - Awake, ye woeful wights'-which may be assigned with tolerable certainty to the year 1564, though the manuscript in which it is preserved (British Museum, Add. MS. 15,117) is of a later date; and it is probable that 'The Willow Song' 'The poor soul sat sighing') and the setting of O Death, rock me asleep,' with the ostinato figure (both preserved in Add. MS. 15,117), belong to the same period.

The first instrumentally-accompanied solo-song to be printed in England was the charming 'Buy new broom,' of Thomas Whythorne, which is evidently based on a genuine street-cry of the time. This appeared in Whythorne's 'Songes of three, fower, and five Voyces' (1571), in which we also find lovely tunes or ayres for unaccompanied voices, such as the following:

Ex. I.

Moderately slow.

1st time.

2nd time.

Ac.

But it was Dowland who brought the solo-song and the part-song or ayre to the highest degree of excellence in the last years of the 16th century and the first years of the 17th.

To many music-lovers the name of Dowland in the bass-part, so that it could be either sung or suggests little or nothing beyond 'Awake, sweet love' and 'Now, oh now I needs must part.' first eight songs in this book are laid out in the These are two of his earliest and simplest songs, same way, the succeeding twelve being for four

and, beautiful as they are, show but one aspect of the composer's many-sided genius-viz., his gift of faultlessly-rounded melody. Besides these, 'The First Book of Songs or Ayres' contains that lovely tune, 'If my complaints could passions move'; 'Can she excuse my wrongs,' with its cross-rhythms and the interesting quotation of a popular song of the time, called 'The woods so wild,' on which Byrd and Orlando Gibbons both wrote sets of variations for the virginals (an anonymous virginal transcription of Dowland's song is also in existence); 'Come away, some sweet love,' a delicious song, instinct with all the freshness of a spring morning; and 'All ye whom love or fortune hath betrayed,' which is of a more serious character, with a remarkable chromatic passage towards the end.

It is evident that all the songs in this book were originally conceived as part-songs for four voices. The title-page is a little ambiguous in its description of:

Songs or Ayres . . . so made that all the parts together, or either of them severally, may be sung to the lute, orpherian, or viol de gambo;

but it is quite clear from the texture of the music that the instruments were intended for use only on occasions when there were less than four voices present to complete the harmony. The bass-viol merely doubles the bass voice, and the lute part is generally a rough sketch of the three lower voice-parts; but the harmonies of the lute-part and of the voice-parts do not always tally exactly, which seems to show that the instruments were not used when the full complement of four voices was available. The following quotation from the end of 'Wilt thou, unkind, thus reave me,' provides an example of this disparity:



The second book of Ayres, published in 1600, shows a marked advance on its predecessor. The very first song in the book, 'I saw my lady weep,' strikes a deeper note than anything in the 1597 volume. This is a profoundly moving piece of work, and, unlike the songs in the first book, is intended to be sung by a single voice with instrumental accompaniment (though words are provided in the bass-part, so that it could be either sung or played—or perhaps both sung and played). The first eight songs in this book are laid out in the same way, the succeeding twelve being for four

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The book concludes with a five-part song with treble viol obbligato, 'Clear or cloudy, sweet tears,' makes its first appearance in print, and is followed by the elaborate and expressive 'Sorrow, stay,' of which a version for voice and four seek for grace?' deserve special mention.!

originality of Dowland's mature genius. It is Solace' one song alone, 'Were every thought difficult to select particular numbers for comment an eye,' recalls the care-free happiness we find from a book in which every song is so full of beauty and interest. Perhaps the exquisite from the tender melancholy of Love, those beams fountain-songs-'Flow not so fast, ye fountains' and 'Weep you no more, sad fountains'-with silent night,' and the rather sombre devotionalism their subtle impressionistic suggestion of stillness broken only by the gentle plashing of water, must take pride of place in this wonderful collection; and of the light-hearted songs, what could be more delightful than the sparkling humour of Say, Love, if ever thou didst find ':



the gay, debonair gait of 'What if I never speed,' and the charming fantasy of 'Farewell, unkind, farewell'?

In describing this book, on the title-page, as 'the third and last book of songs,' Dowland, like as April show'ring,' and a dialogue. Among the solo songs, the famous 'Lacrimæ,' or 'Flow, my singing public rather prematurely, for 'A Pilgrim's Solace,' which was actually his last publication, did not appear until nine years later. Taken as a whole, this last is the finest of his song-books, the stringed instruments (not made by Dowland crown of his life's work. It is probable that, himself) is found in an early 17th-century manuscript throughout his life, Dowland suffered considerably (British Museum Add. MS. 17,786-91). Of the part-songs, 'Praise blindness eyes,' 'Fine knacks for ladies,' and 'Shall I sue? Shall I followed inevitably by one of profound depression. He was not a man who could look upon adverse The third book contains some solo songs, but circumstances with stoical indifference, and in his these are less remarkable than the part-songs later years the more serious side of his nature seems which exhibit to the full the extraordinary to have been in the ascendant. In 'A Pilgrim's that breed,' to the impassioned despair of 'From of the religious songs. But what marvellous music Dowland could distil from his adversities! The songs in this last book are planned on more spacious lines than those of the average ayre. All the old magical sweetness of melody is there, but it is strengthened by an extended harmonic vocabulary. The songs are freer and more supple than their predecessors, both in rhythmic structure, in relation to the metre of the words, and in their vocal texture, which is more definitely polyphonic than that of the earlier songs. In the Preface to this work Dowland complains that on returning home to England after many years spent abroad, where he had gained the highest honours that could be accorded to a musician, he found himself regarded as old-fashioned, and that his music was neglected in favour of that of the young men of a new school of composition. us this complaint seems almost incomprehensible, for Dowland was one of the boldest pioneers of that most musically-adventurous period, and nowhere in his work do we see such daring flights of imagination as in this very book, A Pilgrim's Solace.' But we have, in our own time, some fairly close parallels to this charge of old-fashionedness levelled against music which was intrinsically novel and 'advanced.' In Dowland's time, as in our own, there were those who wished to put away all recollection of the traditions of their art, and to make, as it were, a 'new music' out of nothing. This 'new music,' as may well be imagined, was of a very negative kind; rhythm, melody, and counterpoint were abandoned in an attempt to discover a declamatory style that should approximate more nearly to the natural accents of speech than the supposed fetters of ordinary musical procedure would permit. The would-be dramatic recitatives of Peri and Caccini are merely childish babblings in comparison with the truly dramatic and profoundly expressive utterances of Marenzio and Gesualdo, which were cast in so old-fashioned a form as that of the madrigal; and anything more arid and uninteresting

than the first volume of 'new music' published in England (the 'Nuove Musiche' of Notari, one of the musicians to King Charles I.) cannot well be imagined. The really big men of any period of musical history have always had the sense to master first the old resources of music and then add new ones to them. Monteverdi in Italy and Dowland in England rejected no part of their predecessors' technique, and at the same time eagerly accepted any new methods which might help them to make their music more beautiful and more expressive. For this reason Monteverdi and Dowland are alive to-day, when the devotees of the 'new music' are forgotten by all but musical historians. Do we not, all of us, know people to-day who consider Poulenc and Auric the last word in modernity, and Van Dieren and Schönberg old-fashioned and academic in their methods for precisely the same reasons for which the young men of 1612 praised the 'new music' of Italy and sneered at the true originality of their countryman, whom they could not rightly comprehend?

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As a composer of instrumental music Dowland is still entirely unknown. He is said to have been a superb performer on the lute, and pieces of his composition for this instrument are to be found in most of the early 17th-century collections of lute music, in print and in manuscript, both here and abroad. There is no adequate bibliography of Dowland's lute music available; indeed, the compilation of such a list would involve several months of travel and research on the Continent. The following excerpt from a Fantasia called 'Farewell,' from a manuscript lute-book in the Cambridge University Library, is an example of the admirable music for this instrument which is still awaiting discovery by our archaeologists:

The only book of instrumental music published by Dowland was:

Lachrimae or Seaven Teares figured in seaven passionate Pavans, with divers other Pavans, Galiards, and other Almands, set forth for the Lute, Viols, or Violons, in five parts: by John Dowland, Bacheler of Musicke, and Lutenist to the most Royall and Magnificent, Christian the fourth, King of Denmarke, Norway, Vandales, and Gothes, Duke of Sleswicke, Holsten, Stormaria, and Ditmarsh: Earle of Oldenburge and Delmenhorst.

Aut Furit, aut Lachrimat, quem non Fortuna beavit.

Printed by John Windet, dwelling at the Signe of the Crosse Keyes at Powles Wharfe, and are to be solde at the Authors house in Fetter Lane neare Fleete street. (1605)

Of this book only one copy has survived, and this has fortunately been secured by the British Museum. The seven passionate pavans are called Lachrimae Antiquae, 'Lachrimae Antiquae Novae, 'Lachrimae Gementes,' Lachrimae Tristes,' 'Lachrimae Coactae,' 'Lachrimae Amantis,' and 'Lachrimae Verae.' These are followed by a piece with the curious title of 'Semper Dowland semper Dolens,' a finely constructed work, of larger proportions than anything else in the book. The seven passionate pavans are all developed from the same thematic germ, but they cannot rightly be regarded as a set of variations on a theme. first pavan, 'Lachrimae Antiquae,' seems to have been composed many years before the others. It was perhaps the most famous musical composition of its time. It is found in William Ballet's manuscript lute-book, which dates from 1594, and repeated references to 'Dowland's Lachrimae' by the dramatists (it is, I believe, the only piece of music, other than folk-music, referred to in the plays of the period) show that it was as familiar to London audiences as a household word, even as late as 1623, when Webster refers to it in 'The Devil's Law Case.' It appears as a song in the second book of Ayres, and in many collections of lute music: an arrangement for five viols, differing from Dowland's published version, is found in Add. MSS. 17.786-91, and transcriptions of it for the virginals, by William Byrd and Giles Farnaby, appear in the Fitzwilliam book. An original pavan by Thomas Morley has been described by the modern editors of the Fitzwilliam book as another transcription of Dowland's 'Lachrimae'; but detailed comparison between the two shows that this conjecture is quite unfounded. The opening phrase of the 'Lachrimae' which runs through all the pavans:



is of frequent occurrence in the music of the period, and this phrase is all that the two pavans have in common. There is a far more striking, though no doubt equally accidental, resemblance between the opening bars of 'Lachrimae Antiquae Novae' and those of Orlando Gibbons's pavan in the second volume of the Fitzwilliam Virginal Book. A short quotation from the second strain of 'Lachrimae Verae' will convey an idea of the texture of these

pavans, as well as showing some of Dowland's most striking and characteristic harmonic progressions:



Among the other pieces in the book are 'The Earl of Essex Galliard' and 'Captain Diggorie Piper his Galliard,' which had previously been published as songs, in the 1597 volume, to the words 'Can she excuse my wrongs' and 'If my complaints could passions move' respectively; while 'M. Henry Noel his Galliard' was subsequently reprinted as a song in 'A Pilgrim's Solace,' with the title, 'Shall I strive with words to move.'

It is literally true that there is not a single bad work to be found in the five published books of Dowland's compositions. I am not one of those who accept as masterpieces the complete works of any and every Elizabethan composer, simply because he is an Elizabethan. There was good music and bad music, then as now, and one has as much need of critical discrimination when dealing with the Elizabethans as at any other time. But Dowland's work never falls below a very high standard of excellence. Although he did not essay the largest forms of composition, he was the equal of any of the composers of his time, with the exception of Byrd, and he is unquestionably the greatest of all English song-writers. It would be pleasant to think of him as being a poet as well as a composer, but there is no evidence whatever to show that he himself wrote the words of any of his songs. Yet if he was not a poet, he had a poet's understanding of poetry, and, setting aside all question of his merits as a musician, literature owes him a great debt of gratitude for having preserved in his songbooks some of the finest lyrics in the English language which, but for him, we should have been without.

A MUSICAL IMPRESSIONIST

By RUTLAND BOUGHTON

The late William Baines was generally classed with the composers of extremely modern music, both by those who approved and those who disapproved of him; and having made up my mind as to the decadent significance of the ugly movement, I did not go out of the way to But staying recently hear his compositions. with Mr. Dennis Laughton, of York (one of Baines's most intimate friends), I learned of the genuine admiration for his music felt by that fine musician, Mr. Frederick Dawson; so I have been led to consider this music as a thing by itself, and find that although it has been tricked out in some of the fashions of its time, it has a self-standing beauty which triumphs in spite of those silly influences, now so happily near their end. Certain of the composer's superficial mannerisms are hard to accept after any amount of study, but they are as thorns on a rosebush, and do not entirely spoil the beautiful mass of musical thought which accompanies them. The mannerisms are incoherent in themselves, but the music which carries them coheres surprisingly.

What most clearly separates Baines from most of the unlucky apprentices to ugliness is his prevailing sense of architectural values. His is not the Palladian symmetry of the sonata, or the Gothic form of the oratorio. It is rather the small sweet form of the cottage; and if he sometimes builds an apparently unrelated after-thought up against or even into his main structure, as he has done at the end of the first and fourth Preludes, or in the last bars of the 'Exaltation Study'--well, we live in an age when a cottage-builder often puts up a corrugated iron car-shed to injure by sight and sound the peace of the country. To object to such things is of course reactionary; and while at first we tolerate the shed for the sake of convenience, we get used to it in time, and finally forget its ugliness. We cannot forget musical atrocities in the same way, but I think we can grow to endure some of the far-fetched bars which often seem to be unessential parts of Baines's work-passing disturbances in a well-planned and fairly sustained musical design. And it is the generally well-built scheme underlying his work which definitely marks him off from that group of young men whose ugliness arose out of no plan or desire, and resulted in no beauty or expression.

One prevalent criticism of Baines we can simply ignore: that he is an echo of Chopin and Scriabin. A sensible musician does not read the main traditions of a musical composition in the instruments for which it is written. Wagner's orchestration no doubt taught Elgar something in the massing of instruments, but very little in the use of music as language and expression. Nor does the fact that Baines writes perfectly for the pianoforte necessarily relate him to other composers of pianoforte music. His-third Prelude is reminiscent of Chopin's Prelude in C minor, and his harmonic groping is of the same age as Scriabin's; but the essential

musical thought of Baines is as personal to himself as it has any right to be if it is to find response in our hearts as we listen to it. It seems to me that we shall come by a fair appreciation of the young Englishman's work if we realise that his style is determined by the same kind of mentality which produces the impressionist method of painting.

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So far as I have seen and read of the painters themselves, and understood those who have discussed the problem, Impressionism is generally referred to as a movement led by Manet, Monet, Renoir, and Degas. That, however, was a realist Those rather than an impressionist movement. painters seem to have noticed certain effects of colour in light and shadow which had been ignored or unrecorded by their predecessors, and certainly unseen by the world at large; for the majority of us see little unless it is pointed out to us. The Frenchmen promptly made it their business to indicate a colour-gospel in unmistakable terms. That everybody might see the purple shadows in a nude living figure, they painted pictures whose shaded flesh-tints are not very unlike the dead nude figures which we see hanging in a butcher's That we might enjoy the chromatic quiver of sunlight, they painted figures trembling with coloured rashes, dissolving (not to say disintegrating) as effects of light were resolved into their primary elements by means of spots. Without exactly looking upon such efforts as those of science and marksmanship rather than of art, we may agree that if it was not always beautiful in its result it was (as Galsworthy says in that amusing chapter on modern music in 'The White Monkey') generally interesting.' But whether of science or art it is clear that it was of realistic tendency, drawing attention to facts generally unknown or ignored. Although those painters were called Impressionists, impressionism results from a frame of mind very different from theirs—in fact, it was in being before they were born.

Impressionism probably began as soon as the first great period of art had reached its climax, and certainly as soon as there came along an artist who took it into his head that the things he could imagine were better than the things he could see. Romanticism is a youthful disease, and it is not surprising that young or undeveloped artists should think that the things they feel within themselves immediately are more vital than the external things which they feel only mediately, if at all, in terms dictated by an inartistic world-Some artists move pessimistically in the opposite direction—find the world more than they can cope with, and seek salvation in ideas of the spirit. Turner, for example, starting in the world without, grew to develop within himself realm more attractive and stimulating. Just as a great musical work seems greater after stages of our acquaintance with it), because we air, the second bursting into space. For the cannot during the first hearing effect the necessary former Baines evidently had no technic fine synthesis which makes of its serial parts a enough, for the latter no sound powerful enough, proportioned whole, so Turner seems to have for the thought of his imagination. Of course,

effected in his memory many a synthesis of colour and form of greater beauty than the things he had actually seen in spacial, and sometimes in serial, relationship. That is the real Impressionism, and that was the method obviously followed by William Baines in his pianoforte pieces. Colour and music are perfect mediums for that kind of artistic activity; and the method is no mere insolent, arbitrary statement of egoism - no childish demand that the way must be good because an artist chooses it: it is an act of worship rather, an identification of the artist with what he sees or hears or senses in any way. Whenever this method is followed in the arts which depend primarily on recognition of art-forms already existing, the forms involved are bound to undergo some disintegration. Whitman, for example, with

I am the hounded slave . . . I am the mashed foreman with the breast-bone broken . . . I am the old artillerist,

and so on, could not possibly have held to the recognised measures of poetry. Turner almost discarded visible form, and concentrated on colour, which is perhaps an even more spiritual vehicle than music. Impressionistic methods in music lead to meaningless rambling, if the composer has not the power to shape his mood as it flows; but given that power, it is even more definite than colour in its clarity of subjective statement. That is why Beethoven was so great. A purely subjective thinker in terms of art, he was born in a time of objective musical perfection. He cared very little for that perfection, but it was so strong a habit in his world that he could scarcely conceive a thought, however personal and passionate, apart from the conventional sonata-form of the time. His impressionistic spirit almost shook the form to pieces; but Haydn and Mozart had laid calm and solid foundations equal even to the vibration of Beethoven's fires, and so it happened that the greatest master's greatness is due almost as much to his predecessors' craftsmanship as to his own range of human sympathy. Without a secure basis on which to build, Beethoven must have exploded into ineffectualness; with that basis already provided, his wildest passions were made intelligible, even to tame and comparatively passionless people.

I do not wish to hinder the appreciation of Baines by comparing him with Beethoven; but it is permissible to remind ourselves that the young Englishman found a very unsteady foundation on which to build. That is why so many of his pieces do actually explode: they come to an end without finishing their story just because the emotion experienced is too strong for the method of musicmaking fashionable at the time. As examples of such untimely endings may be cited the fifth and we have ceased to hear it (at any rate in the earlier seventh Preludes-the first vanishing into thin

this criticism may be rejected as a mere personal dislike of the terminal dissonances. Art is after all largely a matter of taste, and if a composer choose to end on a discord, why shouldn't he? Many people prefer rhapsodic to defined art, colour to line, emotion to proportion, and so on. Mere talk does not change personal taste. But certain historical and psychological facts remain. All the greatest works of musical art end on a consonance. It is hard to find more than a person here and there who will confess to pleasure in leaving a musical or any other sort of conception with an impression of incompletion, irresolution, and dissatisfaction. When an ordinary living organism is unable to refuse or wear down its dissonant elements it falls to pieces, and the same seems to apply to works of art if we take an historical view. If an artist does not fulfil the emotion and thought he set out to express there can be very little doubt that he is thinking and feeling vaguely as well as working ineffectively. The fault is forgivable enough in a young man for whom life and experience are, and ought to be, more important than the reflective moods from which great art issues, and is more than forgivable in Baines for whom the world can scarcely have begun to exist in any wide sense. But it is of no use to impoverish the life of art by sentimentalising over a young artist's misfortune. Nothing can alter the fact that an art-work which is unfinished in mood is unfinished in workmanship as well. consideration is not only an argument against the style and especially the endings of Baines's pieces; it is an argument against the impressionistic method itself. Turner's paintings often melted out at the edges. Whistler's peacocks overflowed (or should I say overflew?) his commission and settled on the furniture of his client. So any sort of attempt at impressionistic methods makes raids over the frontiers of art in the sense of imaginative achievement, and finds itself in a realm of infinity or repetition. That is why artists of an impressionist tendency prefer decorative to realistic art: it completes the circle from an archaic to a decadent period. This has been very noticeable in music during the last five or six years, when those people who were drawn to the most extreme kind of impressionism were almost always drawn to its earliest periods as well, and with one accord ignored when they did not positively reject the middle and greatest period.

Throughout this article I have referred to impressionism as being in opposition to great formal achievement, and I think it will be agreed that there is truth in the antithesis—so much truth indeed, that many people of an extreme tendency either way are scarcely aware that the opposition is one of necessity and not of righteousness. The most perfect, least passionate work of Mozart's sprang from a seed of living experience; and the most casual impression cannot be recorded without some degree of formal skill. Impressionistic Whistler is fanatic on points of form. Impressionistic Whitman lives nearer to the real world

than the whole realistic school of novelists. Indeed, whatever art-work survives in any period from either school may be said to survive partly by virtue of those qualities which it appears to disapprove. And so the music of William Baines has survived the Ugly Period because, besides all the tortures of feeling and style which consciously moved the composer, he was unconsciously aware of those formal connections with life which most of his fellow composers ignored or despised. In the work of Baines the architectural backbone gives just enough support to the passing impression for its message to be intelligible to the non-musician. Those people who prefer art which enhances, and in certain directions completes, the experiences of the world will have less use for impressionistic music; but for those who find in art a heaven and a haven from the sordidness and unrest of life, impressionism provides many a sweet and romantic dream, including this handful of beautiful pianoforte pieces by William Baines.

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MOUSSORGSKY AS SEEN BY ONE OF HIS FRIENDS

By M.-D. CALVOCORESSI

Nowadays a comparatively large number of documents enable students to form an idea of Moussorgsky's life and outlook. But among the few sources of information available at the time when I wrote my book on Moussorgsky (published exactly eighteen years ago), there was a long article by N. Kompaneisky, of whose existence, very unfortunately, I remained at the time unaware. It contains many interesting statements and remarks (some of which, perhaps, should be taken cum grano salis), and so far as I know has not yet been referred to by any Western writer.

Kompaneisky throws interesting sidelights on Moussorgsky's youth. He was the composer's junior by a few years, and eventually became a pupil of the School of Cadets through which Moussorgsky had passed. His description of this

school is instructive, if not edifying:

The cadets considered study as beneath their dignity. This view was shared by the head of the school, General Sutgov, who whenever he saw Moussorgsky working at his desk would say to him, 'My dear boy, what kind of an officer will you make!' The general objected to his alumni drinking vodka, or coming back from leave on foot when they were drunk. But he was proud indeed when a carriage and pair brought back a pupil who had been overcome by the fumes of champagne.

There can be no doubt that the influence of these surroundings and, a little later, of his reckless, hard-drinking brother officers of the Preobrajensky regiment, were primarily responsible for Moussorgsky's dipsomania.

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Attempts have been made of late—mainly by way of protest against what Rimsky-Korsakov said of him in his 'Memoirs of my Musical Life'—to whitewash Moussorgsky in regard to this failing. But, however much one dislikes the superior and uncharitable tone in which Rimsky-Korsakov speaks of him, it is impossible to overlook the evidence to the effect that Moussorgsky often fell a victim to intemperance. This is not the place to adduce and discuss the bulk of this evidence, but another passage from Kompaneisky's reminis-

cences—and a passage which unquestionably rings

true-may be quoted:

After his mother's death, Moussorgsky was very sad and lonely. Needless to mention the names of those people who misled him and played upon his weakness. He did seek refuge with his true friends; but, alas, not one of them was endowed with a personality strong enough to influence him and rescue him. He suffered very much during the run of 'Boris Godunov' (1874). Invitations were showered upon him, he was asked to play and sing to fashionable people who were eager to meet the lion of the moment. And after the parties, endless suppers would take place at the restaurant Maly Varoslavetz. Again, he was often asked to play at students' concert parties. All the students worshipped . Alone the singer Daria Leonova took pains on his behalf, found him a billet at her school of singing, and influenced him to the good.

Kompaneisky first met Moussorgsky at a concert at which 'The Rout of Sennacherib' was played. His description of him is very similar to that which Borodin gave (and which is quoted in all biographies):

Captain M. offered to introduce me, and pointed him out to me. I saw a medium-sized, very dandified youth, whose appearance did not attract me. He had a snub nose, bulging eyes, red cheeks, his hair was slightly curly, and he seemed rather excitable. wanted to avoid the introduction; but it was too late: my companion was already speaking to him. So there I had him in front of me, elegantly dressed, wearing lilac gloves, perfectly groomed, aristocratic, tight-lipped, talking through his teeth, and adorning almost every sentence with French words. He struck me as the finished image of a young fop. Yet he was obviously well-bred, and I felt in him something out of the common, something engaging. The expression of his face would change suddenly from sternness to a frank, pleasant smile. I also noticed sudden changes in the intonation and rhythm of his speech, his deep, wellmodulated voice, his impetuous movements, and his challenging attitude-tempered, however, by a certain shyness and restraint. Everything in him revealed a high-strung temperament and a very short temper. Five years later I began to meet him often at Petrov's house. There I learnt to love his music; and forthwith I started propagating it, chiefly by singing it in public.

Another quotation or two will show how important a place Kompaneisky's name deserves in the short list of those Russians who championed Moussorgsky's music between the date of his death and that of the first Paris performance of 'Boris Godunov' (1908):

The better I came to know Moussorgsky, the more I realised how wonderfully gifted he was for music. Our conversations showed me that he was altogether innocent of theory and technique. He studied fitfully, never systematically. His genius alone enabled him to compose under so great a disadvantage. Had he possessed a greater command of craftsmanship, he would have been the greatest of European composers of his time, and acknowledged as such during his life-time. That he should have achieved as much as he did, and so adequately, is unaccountable, almost miraculous. His musical memory was incredible. Once, at Petrov's house, he read at the pianoforte and sang Wagner's 'Siegfried' from the vocal score, which had newly arrived at Petrograd. When asked to repeat the Wotan scene, he did so from end to end by heart. After the first performance of Rubinstein's Demon,' he came to Petrov's house and played all the characteristic passages from memory, underlining and caricaturing some of them most amusingly.

All the critics inveighed against 'Boris Godunov.' Cui, indeed, hit below the belt by writing that 'Moussorgsky had carried artistic realism to an anti-artistic extreme, and made a mighty show of empriness.' All professionals rose in arms against Moussorgsky—theorists, composers, and conductors alike. . . . Woe indeed to the artist who, by virtue of his talent and tenderness, stands apart from his colleagues, and holds his pennon high. Moussorgsky's position was worse than that of any other innovator, because of the absolute novelty of his contributions.

Kompaneisky asserts that Balakirev's influence was not altogether salutary to Moussorgsky. There may be some truth in this bold statement, although Balakirev's aim was precisely to impart to his pupil the theoretical knowledge and technical skill whose lack Kompaneisky himself deplores. Moussorgsky's case was very different from Rimsky-Korsakov's (who benefited by Balakirev's influence far more than a cursory perusal of his 'Memoirs of my Musical Life' would lead one to think). He stood in need of sympathetic understanding and of encouragement-such as he found with a few of his friends, and chiefly with Stassof. His own ideals led him very far indeed from his colleagues: had they been better understood, he might have more easily assimilated advice and learnt more from criticism.

Kompaneisky considers that Moussorgsky was very much influenced by Serof's music and critical writings. The point is interesting, and has been overlooked by most other writers. Serof's music is very little known outside Russia. Personally I am not greatly attracted by it, and nothing but the desire to verify what Kompaneisky has to say of its influence on Moussorgsky would lead me to study it further:

The great event of the year 1863 was the production of Serof's 'Judith,' remarkable not only for the quality of its music, but for its Eastern colour, and for the particular interest of its choral parts. Its influence on Moussorgsky was great. In 1863, indeed, he started composing 'Salammbo,' writing the libretto himself according to the practice recommended by Serof. Why did he give up the idea? Was it because in 1864 Serof's next opera, 'Rogneda,' on a Russian historical subject, appeared? Was it because the same year Dargomyjsky returned from abroad, intent

upon national Russian subjects? Once I put the question to him. He looked at me attentively, and replied, with a smile and a wave of the hand: 'It would have been bootless: Carthage was bound to fall into the hands of her foes.' After a moment's silence he added, in a more earnest tone: 'We have had enough of the East with "Judith." Art is not play, and time is precious.' This conversation took place in the 'seventies, when he had already finished 'Boris Godunov.'

I shall end my quotations with this appreciation of Moussorgsky the man:

He was everybody's friend and his own enemy. His kindness was boundless. The coolness and gentleness with which he bore the burden of his distress and difficulties were remarkable: he would laugh good-humouredly and carry on. He liked to poke fun at other people, but never uttered a word in malice. There were in him many features of the typical Russian—wit, shrewdness, a tendency to laziness, a lack of foresight.

There are certain facts of Moussorgsky's life, and perhaps certain aspects of his character, which will never be quite clearly revealed. But certainly conditions have improved since the time when all we knew about his life and views was what Stassof had thought fit to communicate, and a very little which a few other Russian writers had been able to contribute. And things are certainly easier—although not quite so obviously simple—for biographers in 1926 (two of them are at work in Germany, and one in this country) than they were in 1895, when d'Alheim's book appeared, and even in 1907.

PERSONALITIES AMONG MUSICAL CRITICS

II.-M.-D. CALVOCORESSI By Basil Maine

Mr. M.-D. Calvocoressi is in the peculiar position of believing both in Oligarchy and Democracy, so far as musical criticism is concerned. believes, if I read him aright, that to arrive at a judgment concerning a work of music—that is to say, a judgment with any kind of value—is a much more difficult process than we commonly imagine. Howbeit, he is not satisfied with leaving the practice in the hands of the few people who have denied the flesh to follow this narrow, arduous way. He must needs enlist every member of every audience, so that criticism-active criticism as opposed to the airing of easy opinions—may be as widely practised as concert going. He has an inherent mistrust of official pronouncements, and hopes to find a greater safety, not in numbers merely, but in an all-round increase of efficiency. So he publishes a text-book on the principles and methods of musical criticism, a book in which the tactics and strategy of the great game are outlined and formulated. He who runs to Queen's Hall may now read, and having marked and learned, may inwardly digest any composition, howsoever fearfully and wonderfully contrived, advanced or retarded. For the investigation of his subject, Mr. Calvocoressi has brought forward all the natural light of his mind, and all his early

training in psychology, logic, and æsthetics. has first of all applied the analytical method, and then attempted a synthesis. As an analyst, he is at the top of his profession. He collects data and opinions as easily as you would pluck cherries, He brings whole basketsful, and then proceeds to classify them in order of application and intrinsic merit. Does the subject of 'atonality' arise for discussion? Immediately Sir Henry Hadow and Dr. Felber are produced for evidence and set up against each other: Hadow is taken, Felber left. Does the argument veer round to 'plastic and diffluent imagination'? Ribot is arraigned, Does it then turn to the difficult question of appreciation'? There is rather an apt saying in Sainte-Beuve, and rather a good definition in Hennequin's 'La Critique Scientifique,' and did not Arnold Bennett once declare that 'the passionate few are passionate about the same things'? Not only are multitudinous witnesses called, but they are called in the nick of time. made to say exactly what we wanted to know, and turned down as soon as they become irrelevant. If you need a prosecuting counsel you could not do better than employ Mr. Calvocoressi. He is thorough, and thoroughly fair.

For the purpose of judicial summing up, however, it is possible that you will not find him so satisfactory. Indeed, it is exacting to expect the qualities of both counsel and judge in the same person. It goes without saying that a counsel must be a man of strong, even violent, inclinations. He may be convinced or he may have hypnotized himself into conviction, but he must be resolute in declaring himself. Mr. Calvocoressi is a man whose musical inclinations are often excitingly original; moreover, he has the gift of colouring the subjects of his preference with high probability, and the subjects of his aversion with utter impossibility. But it is always the analytical method which he employs. Recently, for example, he has been championing the best of Liszt's music, and ranks the 'Dante' Symphony (with the 'Faust Symphony) foremost among the orchestral works of that composer. His reasons, according to his own dictum, 'reduce the difficulties of criticism to a minimum,' for they point to the absolute agreement of emotions, mind, and imagination.

The whole work is subjected to a diagnosis in which the scientific and the subjective methods are curiously mingled. When, however, it comes to the point of total appraisement, that point where criticism itself becomes creative, Mr. Calvocoressi can do no more for us than this:

I must confess to being even fonder of the 'Dante' Symphony than of the 'Faust' Symphony. I find it more compact in texture: I find the interest more sustained and more evenly distributed throughout as regards the ideas and their treatment.

It is as if Euclid had concluded his isosceles triangle theorem thus:

And as the triangle ABD equals the triangle ACD in all respects, I feel that the angle ABC must equal the angle ACB, otherwise how could they be—well, anyhow, they seem to me to be roughly the same size.

We must hasten to admit, of course—and before Mr. Calvocoressi forces us into the admissionthat musical criticism is not so exact a science that we can speak of equality and congruency with regard to a given composition, and can assign a definite objective nomenclature based on the properties which are exclusively its own. But when a critic has examined a work as thoroughly as Mr. Calvocoressi examines all the music which comes to his wide experience, we are entitled to expect more than I find it more compact in texture '-for, when all is said, compactness and looseness of texture are matters of fact, and after following the analysis of the 'Dante' Symphony we can firmly and decisively declare 'The texture of this music is more compact.'

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There is the same feeling of wasted opportunity in the synthesis of Mr. Calvocoressi's examination of the problems of musical criticism. We feel the waste to be all the greater after the component parts have been derived so clearly and arranged so neatly; we are constantly looking for some vivid stroke of decision, but it never comes:

To describe a tune as ill-harmonized may mean that the harmonies do not follow one another in accordance with school rules, or that the part-writing is clumsy, and that the harmonies fail to satisfy the ear, or that they clash with the character of the tune as conceived by the critic, and a great many other things.

We meet with high and elaborate fences like this at every turn, and our impatience grows when we realise that Mr. Calvocoressi is the very man to descend to the field and fight with us, equipped as he is with the spear-point of imagination and the wide shield of a disciplined mentality.

Ad Libitum

By 'FESTE'

The editorial comments on children's concerts in last month's Musical Times led me to attend the one given at Westminster Central Hall It is an ungrateful task to find fault January 23. with an enterprise so excellently conceived in many ways, and so well carried out. But the movement is still young, and therefore at a stage when frank criticism may be necessary, and (if the organizers are not too proud to learn) profitable as well.

There was a large though not packed audience, with a good proportion of adults. The latter, I understand, are not admitted unless in the company of children—a good rule, but I fancy it is not very stringently applied. At all events, I saw one or two grown-ups enter without attendant bantlings. The programme was capital-Bach's B minor Suite for flute and strings, the first movement of Beethoven's fifth Symphony, Delius's 'On hearing the first cuckoo in spring,' and the 'Cockaigne' Overture. This would have made an ideal length, but the performance was spun out unnecessarily, as I shall show later. The playing was all that could be asked for, as was to be expected with an I don't know what the rest of the large number orchestra drawn from the chief London bodies and of adults experienced during the subsequent

conducted by Dr. Malcolm Sargent. There were brief and sensible programme notes by Mr. Edwin Evans.

With these notes freely distributed there was surely little need for oral description from the platform, and here is the first ground for complaint. Dr. Sargent's opening remarks Suite were all that could desired, as was also his happy informal way of firing them off. But it was a pity he then proceeded to break up the work by further comments between the movements. If, as he explained, the suite in music is analogous to a suite of furniture, why destroy the analogy? We do not put the table in one room, the sofa in another, and distribute the chairs about the house. Bach's Suite became a set of snippets, with their contrasting qualities destroyed by the two or three minutes of applause and comment interspersed. And surely it was a mistake to encourage the young idea to applaud between the movementsespecially movements so brief as these. I take it that children's concerts should be a training ground in what may be called (for lack of a less objectionable term) concert-room deportment. The youngsters should be led on to think in complete works, and not in penny numbers.

I spoke above of the length of the concert. Actually it was just right-about an hour and a But we know that concerts (like sermons) are as long as they seem, and that unnecessary and protracted breaks induce a feeling of things being spun out. Had the breaks been cut down by about ten minutes, and the time thus saved been filled by another short work, the concert, though taking exactly the same time, would have seemed shorter, and would have maintained the interest much better.

And now I come to a feature of the concert that moved me to such a state of fury that, had it been expressed instead of being bottled up under a smiling face, would have ended in my being cast out for brawling. Let it be granted that the children's enjoyment of a work is increased by familiarity with its themes. Even so, I deny that this familiarity is best brought about by making them sing those themes to doggerel. Thus, after the subject of the Fugue in the Suite had been played on the pianoforte several times, the children were bidden to sing it to the words, 'You must hear me tootle on the flute'; thus:



performance. For my part every entry of the subject found me mentally informing the public that they must hear me tootle on the flute, and when the little bits of stretto came along, with some truncated entries, matters became even worse, with a maddening note of urgency in the 'You must hear me, you must hear me, you must, you MUST!

Thus bad began but worse remained behind. The next item was the Beethoven. One would think that the opening motive needed, at most, playing once on the pianoforte. But after having played it several times, Dr. Sargent proceeded to tell the children that they might liken the two subjects to the Giant and his wife in 'Jack and the Beanstalk.' The Giant was a terrible fellow, but his wife was a kind lady. And then we all sang (all but me, that is: I was dumb with rage):



and, after several encores:



also with repeats.

Need I say that during the playing of the movement I was haunted by that confounded Fe-fi-fo-fum' and its companion absurdity? And I fear it will be a long time before these nurseryrhyme associations will be lived down. Similarly, in the 'Cockaigne' Overture we had scraps of tune sung to 'Hurry up, hurry up! Move on there!' 'London Town! famous London Town,' and 'Let's take a walk; let's take a walk. Why not sing the themes to la, or (even better) hum them?

Now I believe that most musicians will agree that this method of teaching 'appreciation' is bad in every way. As was said in the 'Occasional Note' last month, it saddles themes with incongruous associations, and it gives the children a bad start by leading them to take too programmatic a view of music. Many of the finest things in music are free from such bases-indeed, their chief beauty lies very largely in an entire freedom from any kind of anecdotal or imitative connection, and this is one of the things children should be made to realise as soon as possible. I hope that all teachers and others interested who agree with me will lose no chance of driving this point home to children's concert organizers whenever an opportunity occurs. The point is emphasised because the children's concert is likely to become a extensively advertised and widely reported concerts insisted on. Habit is everything, and children

at Westminster. It is a thankless task complaining in any way of the excellent enterprise of Mr. Daniel Mayer and Dr. Malcolm Sargent, but it seems to be necessary in this one respect—especially as (I was staggered to see) it had the support of one of The Times critics, who said:

The young child only understands the significance of Fate knocking on the door in terms of a parental veto, but the fifth Symphony will stir these profounder emotions, especially when Dr. Sargent has given them a further clue to its meaning in the parable of Jack and the Beanstalk, 'Fe-fi-fo-fum' for the first subject and the comforting ministrations of the ogre's wife for the second, are a wonderful help in leading from the known to the unknown, and may set the young mind on the road which leads both to philosophy and to music . . .

a theory that I believe to be unsound, and even Apart from merely musical considerations, there is a psychological objection. Everybedy who has had much to do with children (or who remembers his own childhood) knows that youngsters like being treated as if they were a few years older than they really are; it puts them on But they dislike a method that their mettle. makes them out to be very young. The average children at this concert were well above the nursery-tale stage; anyway, if they were old enough to listen to Bach, Beethoven, Delius, and Elgar, they were in no need of kindergarten methods.

Let me beg Dr. Sargent to reconsider this part of his otherwise admirable method of building up the concert-audience of the future.

A few general remarks suggest themselves in connection with children's concerts.

(a.) One cannot avoid a feeling that any scheme based entirely on orchestral performances of music leaves a good deal to be desired. The glamour of the modern orchestra is such that its too frequent hearing in the early stages of listening is almost certain to be detrimental to the less immediately attractive media. The danger might be avoided by the inclusion in orchestral programmes of a few short and specially engaging examples of chamber music and solos, vocal and instrumental. Above all, children ought, as early as possible, to be brought to enjoy really good singing of fine English songs of all types. A couple of short groups of such songs would add welcome relief to the orchestral items, and would give opportunity for valuable comment from the conductor.

(b.) Singing by the children themselves is a frequent feature at such concerts, and there is everything to be said in its favour, but only if the singing is alert and unanimous. At the concert discussed above it was neither. We led off with the National Anthem, but the singing never really got going with heart and voice until the last phrase or two. I found myself wishing Dr. Sargent had pulled the youngsters up and insisted on a good start and less half-hearted tone. Similarly, prominent feature of musical life, and there may if themes of the works are to be first sung, be a natural tendency to work on the lines of these really good unanimous performance should be

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should never be allowed to feel that slack singing is good enough, even when the matter in hand is of so little moment as 'Fe-fi-fo-fum.'

(c.) Applause between the movements should be repressed, and the reason for the ban given.

(d.) If possible some means should be adopted of familiarising the children with the music before the concert. This is often done—for example, in connection with the excellent 'Concerts for Young People' given at Goldsmiths' College, New Cross, simple descriptive notes appear beforehand in the School Music Review for reading by (or to) the children. Such preliminary work leaves the actual concert to be devoted almost entirely to the music itself. The result is an increase of continuity, and a saving of time, the extra time being filled by one or two short items specially calculated to increase the scope and variety of the programme.

These suggestions are so obvious that I ought to apologise for making them. But I don't; for various reports, &c., received show that in some quarters children's concerts have been started with too little forethought. Enthusiasm is not enoughin fact, without discretion, it is too much. Hence such false steps as 'Fe-fi-fo-fum' and 'You must

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I am loath to return to a controversial subject that has already had more than ample discussion, but in fairness to the Leeds Festival Choir and to the few adverse critics of the Queen's Hall performance of the Holst work, a passage from the Yorkshire Post ought to be quoted in this journal for the benefit of readers in parts of the country where the Post does not circulate. Readers will remember that in the February Musical Times appeared a statement from the hon, secretary of the Royal Philharmonic Society that certainly shed unexpected light on the subject. The statement appeared also in the Yorkshire Post, followed by this comment from the journal's musical critic, Dr. Thompson:

If, as I have been informed from several unprejudiced sources, the performance of Holst's work in London was distinctly inferior to that of Leeds, it seems easy to ascribe the inferiority to the arrangements by which a chorus, after a long journey, a hurried visit to the hall, and an afternoon spent in recording some very exacting choral music, had to attempt so supremely difficult a task as Holst's music affords, and that without a single rehearsal with the orchestra. certainly seems to have been ill-advised to risk the reputation of the Leeds chorus on its visit to the Metropolis, before a strange and critical audience. It was well for the singers that they had to finish with the 'Choral' Symphony, which requires, at least on the part of the singers, more physical energy than refine-ment of technique, and of which, when well warmed up to their work, they would, I make no doubt, give a brilliant account.

My comments last month on kings and queens of song, syncopation, &c., seem to have aroused some interest. I resume the subject in order to express my pleasure at seeing the paragraph about the Noble Pea and the Majestic Potato reprinted in tunes. These settings are deservedly praised by

Garden Life with appreciative editorial comment: and to say that two of the British musical royalties appear to have abdicated, if we may judge from the absence of their titles from gramophone catalogues. Good! A reader asks me if I have overlooked the costermonger who, bedecked in thousands of buttons, appears on certain high days as the Pearly King; and another adds the final touch to the ridicule already attaching to the use of such titles by telling me that a specialist in the more loathsome kinds of bait for fishing, such as grubs, maggots, and meal-worms (ugh!), used to advertise himself (and perhaps does so still) in a fishing journal as 'THE MAGGOT KING.' After that, there is nothing to be done but to ring down the curtain with a shudder.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XV .-- JOHN FARMER

Considering Farmer's many beautiful madrigals and his valuable contributions to Este's 'Whole Booke of Psalmes' (1592), it is remarkable that his biography has more or less eluded the researches of our musical historians, save for the notice, by L. McL. Dix, in the second edition of Grove's 'Dictionary of Music and Musicians' (vol. ii., 1906). Henry Davey, in his 'History of English Music' (new edition, 1921), writes as follows:

Nothing is known of Farmer; he published nothing more except his contribution to the Orianas, good sterling music.

Dr. Ernest Walker in the new edition of his 'History of Music in England' (1924) gives a solitary line: John Farmer seems to have been a predecessor of Bateson in the Dublin organistship.' There is, therefore, no apology needed for the present biographical data, which will at least serve to throw additional light on the career of a distinguished composer.

Dr. Fellowes, in his admirable volume on 'English Madrigal Composers' (Oxford University Press, 1921), says that it seems probable that Farmer was born about the year 1565, though 'the date of his birth can only be approximately conjectured.' A reference to Boase's Register of the University of Oxford (ii., 134) supplies more exact information, for it tells us that John Farmer 'matriculated at Merton College, Oxford, on March 27, 1584, age eighteen'consequently he was born in 1565. Further, the Matriculation Book affords the information that Farmer was 'from Leicestershire,' and was generosus (of good family). He was ordained a few years later.

At the age of twenty-five Farmer published 'Divers and sundry waies of two parts in one, to the number of fortie, upon our playn Song,' printed by 'Thomas Este, the assigne of William Byrd,' in 1591, and dedicated to his patron, Edward de Vere, Earl of Oxford. The plainsong on which Farmer constructed his forty Canons was the 'Miserere,' and the only known copy, in the Bodleian Library, Oxford, formerly belonged to Rogers.

In 1592 Farmer was a notable contributor to Este's 'Whole Booke of Psalmes,' and set all the Canticles and hymns (twelve), as well as five of the psalmBurney, who regarded the counterpoint as 'in such correct and excellent harmony as manifests the art to have been very successfully cultivated in

England at that time.'

On the resignation of the Rev. Walter Kennedy, who had been acting as organist and Master of the Choristers in Christ Church Cathedral, Dublin, at Christmas, 1595, the Dean and Chapter offered the post to Farmer, who took up duty on February 1, As a further inducement to remain in Ireland, the Dean and Chapter appointed him vicarchoral on August 10, 1596, on the resignation of Robert Jordan. He was also appointed organist of St. Patrick's Cathedral.

Apparently he went to London in the early summer of 1597, for there is an entry in the Chapter Acts, under date of July 18, 1597, ordering that 'if he do not return to Dublin by the first of August' his place was to be declared void 'for departing this land without licence.' On the same date (for evidently he was in holy orders) Farmer was ordered 'to attend on Mr. Heydon on his week on duty,' that is, to assist

Treasurer Heydon as curate of St. John's.

Mr. Dix says:

It seems most probable that Farmer went straight from Dublin to London in 1597, and we find him residing in Broad Street in 1599.

This, however, was not the case, as the Proctor's Accounts show that he returned at the end of July, 1597, and drew his full salary from Michaelmas, 1597, to Michaelmas, 1598. Moreover, he was presented to the Vicarage (non-resident) of Kilsheelan, co. Waterford, on November 26, 1598, in succession to Justice Johnson (Fiants of Elizabeth).

London, however, had a greater lure for Farmer, and he evidently left Dublin for good early in November, 1599, for on November 23 of that year, the Dean and Chapter appointed Richard Myles a vicar-choral, and on January 30, 1600, made him Master of the Choristers, as well as organist.

Farmer's 'First Set of English Madrigals to Four Voyces' was published in London, in 1599, and was dedicated to the Earl of Oxford, 'my very good Lord and Master.' In all, this volume consists of seventeen madrigals, but the best in the collection is a setting for eight voices. Canon Fellowes writes:

Especially charming are 'You pretty flowers' and 'Cease now thy mourning'; while, in another style,
'A little pretty, bonny lass' and 'Fair Phillis I saw' are each full of buoyant gaiety that cannot fail to fascinate. No. 14, 'A little, pretty bonny lass,' has come into general use in the old Madrigal Societies with Oliphant's lamentable alterations 'To take the air.

Dr. Ernest Walker tells us that Farmer

. could occasionally write very delightful things like 'You pretty flowers' or 'O stay, sweet love' (both in the 1509 collection), and massive bits of contrapuntal work like the eight-part 'You blessed bowers,' from the same set.

In 1601 was published 'The Triumphs of Oriana' in honour of Queen Elizabeth, twenty-five madrigals in all; and Farmer contributed to it a fine six-part madrigal, 'Fair nymph, I heard one telling' (No. 14). After this date we hear no more of him. but he is said to have been alive in the first year of James I. In 1603-04 appeared 'Look up, sad soule,' for four voices (an adaptation of his madrigal 'O stay, swete love'), now in Christ Church Library, Oxford, but this was probably a posthumous publication.

A VISIT TO BÉLA BARTÓK BY FRANK WHITAKER

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Béla Bartók* lives in a modern flat in perhaps the most ancient corner of Hungary. From his firstfloor dining-room window in Buda he can see the electric tramcars passing to and fro on the cobbled quay of the Danube. From his back door, if he had one, he could almost throw a stone into one of

the oldest churches in Europe.

This sharp contrast in his environment is oddly symbolical of the man himself. The Irish M.P. who twitted Lord Robert Cecil with having one foot in the Middle Ages and the other in the League of Nations, might have said almost the same thing of Bartók, One does not need to talk to him long to discover that he is not one man but two. While the one famous self is exploring untrodden paths to the music of the future, the other, of which the world knows little, remains engrossed in the rich folk-lore and folk-tunes of generations that are gone. You talk to the adventurous self and you find him interesting always, but like many revolutionaries, unexpectedly shy and self-effacing. The other self needs no drawing out. In him you discover a glowing enthusiasm for the simple songs of the people which carries everything before it. When I visited Bartók at his home a few weeks ago, he twice broke the bonds of his creditable but limited English and burst into Hungarian like the rattle of machinegun fire. Both times he was trying to elaborate some theory of his about the evolution of the folksong. 'Whatever I am,' he told me later, 'I owe largely to the years I spent in studying and assimilating the native music of my own country.

Physically as well as mentally Bartók presents striking antitheses. His loosely-brushed hair is white, though his tanned face is young for his forty-four years. His rugged, strongly rhythmical music suggests that he is big and powerful, but he is slight and lean, with hands and feet almost as delicate as a woman's, and features as ascetic as those of Lord Darling, whom he strongly resembles. On the platform, at the pianoforte, he whirls tempestuously through his part; in private he is gentleness itself-alert but not aggressive, precise without being pedantic. In his grave, old-world courtesy there is not a trace of affectation. One is conscious all the while of his virility, but it is of the kind that burns inwardly-that glitters through the eyes rather than spends itself in gesture. His eyes, indeed, stamp him at once as a remarkable man. They are of a rich golden brown, and he has a habit of opening them wide and slowly tilting back his head as he waits for a question. A sculptor would seize at once on this backward poise of the head; a painter on those fine

He received me with that warm-hearted hospitality which an Englishman meets everywhere in Hungary, and for several hours, in his cosy sitting-room, discussed with me his work and his plans. On the wall behind us was a large portrait of Beethoven. That and a photograph were the only pictures in the room. Instead, on the walls and indeed in every corner, were the outward signs of Bartók's intense love of country-strips of peasant embroidery, brightlycoloured bodices which were once part of some national costume, pottery, and wooden vessels of various kinds. Even the furniture was peasants' work, of carved and stained wood.

Pronouned Bayla Borr-toak, with a rolled 'r,' and the accents, as always in Hungarian, on the first syllables.

It was natural that we should talk first of folk-songs. They are not only Bartók's favourite theme; but they have had, as he himself says, a profound influence on his work. And no one living probably knows more about them—certainly no one can have covered more ground in pursuit of them. From the Carpathians to the Adriatic, from western Slovakia to the Black Sea, he has wandered with his phonograph and his note-book, living the life of the peasants, drinking in the atmosphere which nourishes them, until he too now feels its inspiration. Just before the war he rode his hobby still farther afield. He spent a long holiday at Biskra, in Algeria, and came back richly rewarded. Here in bare figures, is the result of his twelve years' painstaking labour: Hungary, 2,800 folk-tunes; Rumania, 3,500; Slovakia, 2,600; Biskra, 200. With his colleague at the Budapest High School, Prof. Kodály*, he has collected 4,000 more Hungarian



melodies. Of this great hoard only between 3,000 and 4,000 have been published. A new collection of Rumanian melodies, as well as an exhaustive article on Hungarian folk-music which has already appeared in Germany, are now being prepared for publication in England.

The Hungarian Government, always ready to encourage national research, provided Bartók with the actual records for use on his own soil. These, each containing three tunes, are now in the State Museum. (How much more thoroughly these things are done abroad!) On the day of my visit I was fortunate to find that Bartók had withdrawn one or two score of the records. With boyish enthusiasm he unearthed his old-fashioned Edison phonograph from some odd corner, and wrestling patiently every now and again with a horn that insisted on parting company with the rest of the machine, he played over many of them. As he did so he handed me his note-books, all beautifully written and carefully indexed and preserved.

the premise

The theory is held by at least one famous English critic, I believe, that if the best of our folk-songs could be traced to their origin they would be found to be the work of comparatively few men, whose nameless genius has kept these songs alive through generations of change and made them proof against constant adulteration. Bartók, it was interesting to discover, prefers an entirely different theory. He believes that the songs sprang from ordinary people, and that they have been polished, rather than dulled, by contact with succeeding generations. In support of his case he pointed out that he had often come across different versions of the same song, all of them so good that it was difficult to choose between them, Did that suggest adulteration? he asked. He was very emphatic, too, in his assertion that the songs were always found in their purest form in districts where the peasants could neither read nor write,

Some of the earliest examples he showed me suggested that a vast amount of folk-music has probably been lost for ever in England. They were rescued in Hungary solely because of the more backward development of its country districts, and were clearly of great age. Many of the melodies were pentatonic; others employed nearly every known mode and had no definite form. Besides these, there are two other categories of Hungarian folk-song-one consisting of new-style melodies which have arisen in the last seventy years or so, and the other a heterogeneous collection which shows marked foreign influence. I shall return to these in

a moment,

Bartók started his pilgrimages in earnest in 1906, at the impressionable age of twenty-five. He was a Strauss worshipper at that time, he told me, and Strauss had indeed given his career an important turn a few years before. Like the young Schumann, Bartók's early success as a pianist seemed to promise a more secure future than his creative ability. He was one of the most brilliant pupils of his time at the Budapest High School, and for several years had forsaken composition altogether. A performance of 'Thus Spake Zarathustra' rekindled his youthful imagination. Within the next two years he composed feverishly. Three works for orchestra, a Rhapsody for pianoforte and orchestra, several songs, and a quantity of chamber music came from his pen in quick succession, and laid the basis of his fame.

But he had not yet found himself. The orchestral works had a good deal of Strauss in them, and the Rhapsody, as he himself describes it, was 'very Lisztian.' He had already begun to employ folktune themes, but with the penetration of genius he realised that he was not building on solid foundations. Investigation showed that what he and others had looked upon as the venerable music of the people was of comparatively recent origin-the 'new-style' songs to which I have referred above. They had already been thoroughly exploited by Liszt, Brahms, and others, and were often artificial. Bartók resolved to dig deeper, and the pilgrimages of 1906 and the following years were the result.

I am dealing with this phase of Bartók's career in some detail because of its close bearing on the ever-recurring controversy about the influence of folksongs on 'national' composers. A few months ago, in the American Mercury, John C. Cavendish attacked

. that folk-tunes in general lend themselves most aptly to musical treatment, and have thus proved a source of invaluable inspiration to the greatest of

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In support of this carefully guarded statement, Mr. Ernest Newman wrote:

No one denies the value of the good folk-song in itself. All that some of us have denied is that a 'national'school of music can be created by composers of the present day taking the folk-music of their own country as their model.

In its narrowest sense this is no doubt true, although I think Bartók, who is certainly helping to create a national school, and who frequently employs actual folk-tunes, only just escapes the proscription. Consider his development after 1906. His research immediately began to have a powerful effect on his style. His 'Two Portraits' for orchestra, published in 1907, show the new influence beginning. The rhythms are freer; there is an increased use of modal harmony, and the discords are more frequent and more bold than in the first Suite for orchestra (1905). In the first String Quartet and the fourteen Bagatelles for pianoforte (four of which have a pronounced folk-tune character), published in 1908, Bartók has completely shed his earlier manner. 'Since then,' he told me with a rather wry smile, 'I have tried to

blaze my own trail.' I knew the meaning of that smile. It meant that for years he had had to stand almost alone. His boyhood was hard. His father died when he himself was only eight, and he owed all his early opportunities and encouragement to his mother. His career at the High School, as I have said, was brilliant. In 1907 he was appointed a professor there. He had won wide recognition both as a pianist and a composer-how many people realise in these days that a work of his was produced by Richter at Manchester?—and the ball of fortune seemed to be at his feet. Then came dark years when he seemed to be losing all he had gained. His new style was criticised, and then ridiculed, by those who did not understand it. The very influences which were to raise him above his fellows began by bringing him down in the eyes of the world. In finding himself he lost his popularity, except among those who knew him best and appreciated his idealism and his intellectual honesty. He was hooted in public. Some of his concerts ended almost in free fights. He started a music society; it fell through owing to lack of support. It was a great blow to him, and more and more he withdrew into himself.

Since the war Fate has made him amends, but even now I think Budapest does not realise the high regard in which he is held abroad. His distinguished fellow-countryman, Dohnányi,* whom I also met while I was in Hungary, spoke of him with warm admiration, placing him at least on a level with Stravinsky. But he has still to become a

national figure.

The cruel years of his early manhood have left their mark on Bartók. Several of his friends warned me that I should find him an embittered man. Embittered is, I think, too strong a word for one whose smile is so ready—his smile is beautiful: I can find no fitter word—and whose manner is so simple. I would describe him as a disappointed man, and a disillusioned man. No one of such acute sensibility could have withstood the buffetings of the world without being changed. But he shows it not so much in what he says as in an indefinable impression of aloofness from the world. Some of the things he knew about current musical life in London surprised me—e.g., that a prominent

newspaper was at that time wanting a critic: he discussed with interest who was likely to get the post. But of other matters of greater moment he spoke as from a great distance. We talked of British composers. He was familiar with Holst and Bax, but apparently had had little opportunity of learning much of Vaughan Williams, Delius, and Ireland. I mentioned Bliss and Lord Berners. 'But they are a joke, are they not?' he asked. Poulenc and his school cropped up. 'Ah!' he said, with a mischievous smile, 'they started by being simple, and they have ended by being simpletons.'

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But when we came to Stravinsky his enthusiasm flared up at once. 'The greatest of the moderns,' he said. 'In my opinion 'Le Sacre du Printemps' is a work that will live.' He praised highly the technical skill of Schönberg, but thought he lacked Stravinsky's inspiration. I was interested to know if he had any difficulty in reading the scores of these fellow pioneers, and he confessed that he studied 'Le Sacre du Printemps' first from a pianoforte score. 'As a rule,' he added, 'I do not find Stravinsky too hard. Schönberg—yes. He is very, very complicated sometimes.'

As his remark about Poulenc showed, Bartók can be pungent about the things he dislikes. His own severest judge, he is roused at once by what I might call the psycho-analyst kind of critic, who hears a few score bars of music and then learnedly dissects the composer's mind for him. I reminded him of the constant cry that much of his music is harsh and barbaric, ergo an expression of the supposed cynicism within. He flushed with indignation—blushed would be a truer word, for he does not enjoy talking of himself. Then he smiled his slow smile. 'Yes, I know they tell me that,' he said. 'Well'—with a shrug of dismissal—'I do not understand: that is all. An artist can write only what is in him. He must follow his inspiration wherever it leads. When it is over let them discover what they will.'

'The critics in Budapest,' he went on, 'do not seem to find my music ugly. Their ears are not offended, and frankly, I do not see why others' should be.'

'But you do not mean to imply that you believe a composer must write only what is pleasing to the ear?' I asked.

'No,' he replied. 'He must write simply what is true. He must, and can, write only what is in him. Of the processes that go on in his brain—who knows?'

Another thing that annoys him is the common habit of confusing gipsy music with Hungarian peasant music. 'When will people realise,' he said, 'that gipsies are just as alien to us as they are to you. We have more of them, that is all. I doubt if they ever wrote a bar of music of their own. What they have done for the most part is to take as raw material the songs written by the country gentry in the last century or so—a totally different thing from our folk-songs—and furbish them up in their own way.' Brahms in naming his 'Zigeunerlieder,' therefore, erred as badly as Johann Strauss in naming his 'Blue Danube' Waltz. The gipsies have no lieder of their own, and the Danube is never, never blue.

There are a great many of these songs by landed families. Those arranged by Korbay*—'Had a horse,' 'Shepherd, see thy horse's foaming mane,' and so on—which are so popular in this country, come either from this source or are new-style folk-songs. Korbay, by the way, is something of a mystery in Hungary. If I may make a confession, I went there with the feeling that as I knew a good deal of his

^{*} Pronounced Doch-nahnye.

^{*} Pronounced Korr-boy.

work I knew something of Hungarian folk-lore. I felt that if I told the clerk who swindled me over the exchange-'No matter: more was lost at Mohacz Field,' or 'Father was a thrifty man,' for example, I itself to him. I made the experiment with the first musical Hungarian I met. He looked at me blankly. 'Korbay,' I said hopefully. He looked still more blank. I hummed a bar or two. He was polite, but clearly wondered what had come over me. He had never heard of Korbay or his songs. I tried the same thing later with the same result, until Korbay became an obsession. I forgot other things in the hunt for a man who knew Korbay. I did not find him until I met Bartók. With humility I asked him to explain the mystery. He spoke kindly of Korbay, whom he met in London many years ago, but did not take his music very seriously. 'They are drawingroom songs,' he said, 'with as much relation to real folk-music as your own shop ballads have. Korbay of course lived in New York and London for the greater part of his life; that is another reason why he is not even a name to the present generation.

Once more I caught a glimpse of Bartók's deep feeling, but this time of a different kind, I asked him, in passing, if he thought his great collection of folksongs was as complete as he could make it. He said he was sure it was not. 'But I shall never collect any more,' he added in a tone that made me 'Our frontiers are not where they were,' he went on with sad significance. 'Even my own birthplace is now in another land, and the work can

never be the same to me again.'

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Like Holst, Bartók has had to spend precious years in the comparative drudgery of teaching, and even now his opportunities for composition are limited. He has devoted the present winter, however, to writing a pianoforte concerto which he has long had in mind. The only one of his works in which he is able to appear with an orchestra is his Op. 1, the Rhapsody I have already mentioned, which is not at all representative of his later style. Until this new work is finished he intends to remain at Budapest. The only visits abroad which he has planned for the winter are to Holland and Germany.

Finally we talked of the directions in which modern music is tending. He thinks there is a great harmonic field still to be explored, but believes that melody must not be sacrificed in the process. Recently at Prague, Hába, the Czech composer, gave him a demonstration of the quarter-tone pianoforte which the Czecho-Slovakian Government has placed at his disposal. Bartók was not impressed by its possibilities. Even his highly-developed musical mind found its tonality difficult to grasp, and Hába's explanation that the tuning was faulty was not sufficient to account for his uncomfortable impressions.

One last incident which will help to complete the picture of the man. When I was taking my leave I inadvertently referred to him as 'Doctor Bartók.' With mock horror he exclaimed, 'But I am not a "Doctor." 'Well, "Professor," I said. 'Oh! everybody is "Professor" here, he rejoined. means nothing. And please don't refer to me as "Herr," as you did to Dohnányi, when he was in London. Why do you always speak of Hungarians as though they were Germans?' 'So I may not even say "Meister," I replied laughingly. 'No, no,' he said, in one of his rare bursts of colloquial English. 'Plain "Mister" is good enough for me.' And with that I left him.

OLD WAYS FOR NEW IN VIOLIN TRAINING

BY GERALD R. HAYES

On a Sunday in the latter part of December last should be expressing myself in a way that commended a few privileged musicians were enabled to see the results of a little known side of Arnold Dolmetsch's activities when, by the courtesy of the headmistress, they heard the young pupils at Dunhurst, the preparatory section of Bedales School at Petersfield, give an informal concert. Mr. Dolmetsch has been teaching these children for the past two or three years, and as their ages ranged from six to twelve years it may come as a surprise to some to know that they played, not only old tunes harmonized in three or four parts, but passages from Purcell's 'Diocletian,' Corelli's 'Nativity Music,' and Bach's 'Christmas' Oratorio-not only played them, but did the job well, holding their parts both in time and tune with a certainty that many an amateur orchestra might envy. To one who has endured the horrors of many school children's concerts, it was astonishing to be able to sit back and listen to the playing, not only with interest, but with real pleasure.

Behind all this there lies a story Mr. Dolmetsch unfolded to us in the morning, before the performance was given in the afternoon. went back to the days when he first came to London as a young man, after studying the violin at Brussels Conservatoire under Vieuxtemps, and had been accustomed to practice eight or nine hours a day. Appointed music master at Dulwich College, he rapidly realised that nothing useful on those lines could be given to boys who could be allowed only about half an hour a day for practice. The difficulties for the child under these circumstances were as obvious as they appeared insuperable. Not only had he to get command of his bow, but he had to attain a correct ear for tune whilst fumbling about on the finger-board to learn his stops, coupled with the understanding of visual music in notation. natural effect of all this complication on a schoolboy's mind, full of other matters, was, in the average case, to repel him and make the music a distasteful task

instead of a pleasure.

Mr. Dolmetsch thought out what he then believed to be new lines of training, and he was fortunate enough to have a broad-minded principal, the famous Dr. Welldon, who gave him a free hand. first place, the boys must be encouraged to like the making of music for its own sake, hence they must play good music, however simple, right from the beginning, and never scales and exercises. Then, they must not be bothered with trying to understand the reading of music from notes: that could come later, for it is natural to speak before we read. Again, the mind must be trained from the start to think in perfect tune, and must not be distracted from the music by uncertainty about stopping, which also helped to ruin that sense of tune. To achieve these two objects Mr. Dolmetsch put frets on all the instruments. He then taught the boys simple old tunes of undying beauty by the positions of the frets-a sort of verbal tablature-and also made them play always 'in consort' (while some learnt the alto part, others learnt the tenor and bass). They thus acquired from the outset a practical sense of the meaning of harmony and time, which made progress to more advanced works an easier matter-for the children were not trying to translate visual instructions into music, they had nothing but the music, pure and simple, to think about.

He found that his experiments were rapidly rewarded with success, the most notable and, to him, pleasing feature being that the boys began to like the lessons and to look forward to the team work which they involved. After a year or two the time came when a school function gave the opportunity for his pupils to play in public in London. He had taught them the music he then loved best, Corelli, Purcell, and so on, not realising that this was then practically unknown to the musical public, and it was such pieces that were played at the concert. The next day he awoke to find himself made famous by a two-column article in The Times from the pen of J. A. Fuller-Maitland. However, his increasing realisation of the importance of the instrumental music of the past, and of the need for recovery of the instruments, led him to abandon his teaching in order to devote himself to research, and it was not till after many years that he used these methods again when teaching his young family and, quite lately, the children of Haslemere and Bedales.

But, as his researches proceeded, Mr. Dolmetsch soon found that much of what he had taken to be a new method of his own was simply a re-discovery of the ways of the past. He read Couperin's 'Méthode,' and found that in the early 18th century the young pupil had to learn a number of tunes by the hands before he was even allowed to be shown the written tablature, much less the staff notation. This, of course, involved frets which were, just as with Mr. Dolmetsch, gradually removed as the pupil became more proficient. More than half-a-century before, John Playford had advocated this use of frets for learners in the famous violin section of his 'Introduction to the Skill of Musick,' which first appeared in the second edition of 1655.

This method is, however, far older than the 17th century; how old, it is impossible to say, but the writer recently found it fully described in a text-book of the early 16th century. In 'Musica Teusch' there is first a long treatise on the playing of the Viols ('der Grossen Geygen'), followed by instruction for 'the small fiddles which have no frets' ('den Kleynen geygen die Kein Bündt haben')—that is to say, the rebecs or violin family. On

sig. Hii verso, we read :

No man knows at first how to find and sound the stops. One should put on frets, and when one is quite sure of the stopping, they may be taken off again, Yes, it is better in the end for the beginner to put on frets than trying to find the positions gradually, &c.

Then follow elaborate directions for finding the correct positions of the frets. The pages of Ganassi's 'Regola Rubertina,' of about the same date, also give some interesting information on the subject of the frets.

To return to our practical experience of this method at Bedales, it must be said at once that the results appear to have been very satisfactory. These young children so obviously enjoy the music-making that that alone would have been a justification, even if the effects had not been so good as they were. But the most noticeable feature was the certainty and rhythmic sense that the playing showed; there was no hesitation about the entrance of parts or feeling for notes. Mr. Dolmetsch led the little orchestra, seated on a chair in front of them, and his daughter played the double-bass viol (the violone), but this was only because the child who usually played it was ill. One cannot imagine any child sawing on a double-bass fiddle, but the violone, like all the viol family, 'speaks' at the lightest touch.

The children are encouraged to exchange parts, the alto to take tenor at times and vice versa, and their practical sense of harmony was well illustrated by one small boy with the viola who had forgotten his part; he tried, without success, to pick it up alone, but as soon as one of the others put in the alto he remembered it at once. This learning by sound is, of course, in direct defiance of text-book maxims, which say that the child 'must be taught to read, not to memorize,' and the awful fear some teachers seem to have of anything learnt by ear; but judged by the pragmatic test, it is true because it 'works.' Not only do the children enjoy the lessons, but some of the older ones have been found trying (and succeeding too) to teach young ones by themselves, thereby learning much that cannot otherwise be

One feature of this demonstration was that all the violins and violas, to begin with, are held between the knees like a treble viol, and are bowed in the viol manner with the hand under the bow, not above it. This makes the bowing much easier at first, and avoids the difficulties of the long stretches on the bottom strings when it is held under the chin. But it has another and very important aspect; it enables the child from the start to use a full-sized instrument, and so get a true idea of its tone-value. As the pupils get more confidence they are allowed to put the violins up, and we observed that some used their instrument in both ways in different pieces. It is all a question of which is the most convenient at the particular stage of development; thus, when the frets are taken off, the child will sometimes ask for them to be put back, as he has such a keen sense of tune that he knows at once when something is going wrong. As to 'technique,' Mr. Dolmetsch says:

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. . . it is a mistake to try to make it grow any faster than the musical sense—it will grow as fast as that grows.

It was not clear whether this method of holding the fiddles viol-wise was part of Mr. Dolmetsch's original experiment at Dulwich; it may have been, but the writer is inclined to think that it is an outcome of his classic researches in the playing of the older instruments. That it has great advantages can hardly be denied, for it frees the mind from so much pre-occupation and allows the music to become the paramount factor; after all, the instrument is only what its name implies—a means to an end.

Music in the foreign Press

TIME, SPACE, AND MUSIC

Charles Keechlin, in the January Revue Musicale, suggests that musical facts may contribute some data towards the solution of the philosophical problem of the relativity of time and space. A few concrete examples are all that can be quoted here, as the author's actual demonstrations (which are most interesting) do not readily lend themselves to condensation.

Henri Poincaré wrote, 'If everything in the universe became n times larger, we could not realise the change, since our measuring instruments would have become altered in the same proportion.' But the human ear provides a measuring instrument whose capacity might remain unaltered by a change of size: hence, it might perceive, e.g., the resulting changes of the pitch, timbre, and intensity of musical instruments. Bergson considers that pure duration, being mere sensation,

is no more measurable, quantitatively, than, say, heat, cold, or pain; it is measurable qualitatively only. But for the musician, the continuity and divisibility of tone, and hence of time, are realities quite apart from mathematical measurements founded, as Bergson has it, on the 'spatialisation' of time. As regards space, Einstein's theory (and Michelsen's experiments) point to its measurement varying according to the conditions under which it is measured. But it remains to be seen whether, e.g., the sound emitted by a vibrating body could be found to vary so as to indicate that its change of length is actual, and not merely an illusion due to a defect in the process of measurement.

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BORODIN'S FIRST SYMPHONY

In the same issue, S. Dianin and A. Rimsky-Korsakov give the following particulars on the various texts of Borodin's first Symphony:

The arrangement, by Borodin himself, in pianoforte duet form appeared in 1874. In 1882 only, Borodin's publisher decided to print the score. Borodin then determined to carry out certain alterations, according to advice given to him by Balakirev, Liszt, and others. Balakirev's suggested corrections were sent to Borodin in writing. The score appeared in November, 1882. No score edited by Rimsky-Korsakov and Glazounov ever appeared.

Most students of Borodin's music will realise that this last assertion is not altogether accurate. Indeed, the only score that is conveniently available for study is the miniature score whose title-page bears the mention 'Revue par Rimsky-Korsakov et Glazounov.' But, in point of fact, the text of this is exactly that of the original edition, as I eventually succeeded in ascertaining after a long quest for a copy of the original edition. The alterations have not yet been incorporated in a pianoforte arrangement.

GEORGES AURIC

In the same issue, Boris de Schloezer devotes an essay to Auric and his music. He considers Auric as one of the masters of contemporary musical France:

'Les Matelots' and 'Les Fâcheux' are among the finest things in French music since Debussy. Auric's pianoforte pieces do not often show him at his best, but his 'Pastorales,' 'Sonatine,' and 'Adieu New York' represent the very essence of his art and individuality.

EUGÈNE GIGOUT

The December 15 issue of L'Orgue et les Organistes is devoted to Gigout, his life and music. It contains the text of the speeches delivered on the day of his funeral.

MOZART AND WIND INSTRUMENTS

In the January Bulletin de la Société Union Musicologique (The Hague), G. de Saint-Foix writes on Mozart's little-known Divertimenti for wind instruments, published by Breitkopf in 1801 (K. An. 226, 227, 228), and points out that although Mozart has written comparatively little for combinations of wind instruments, he has done more in that line than people are aware of. Two Divertimenti of the same kind (K. An. 224 and 225) are unavailable -probably lost.

THE SAXOPHONE

On January 22, says the Guide du Concert (January 15), part of the meeting of 'La Musique Vivante' (see Musical Times, January, 1926, p. 34) was devoted our own account, but the more we peered the less to 'an ill-fated instrument,' the saxophone. In the wide were our eyes. So perhaps after all Miss ——

December Monde Musical, René Laurent (who on the above-mentioned occasion had performed various pieces written for the instrument) writes in praise of the saxophone, and expresses the hope that this fine instrument will not be finally confined to the jazz-band. Among the composers who used the saxophone were Vincent d'Indy ('Fervaal,' &c.), Bizet ('L'Arlésienne'), Saint-Saëns ('Henri VIII.,' &c.), Délibes ('Sylvia'), Debussy, Caplet, Florent Schmitt, and Mahler. Richard Strauss has (optional) saxophones in the Domestica.'

NEW RUSSIAN COMPOSERS

The January Sovremennaya Muzyka contains an article by Igor Glebof on Miaskovsky's Pianoforte Sonatas, and articles by Victor Belaief on Alexandrof, Shirinsky, and on Shenshin's vocal works.

M.-D. CALVOCORESSI.

Occasional Motes

We have received the full programmes of the fourth Festival of the International Society of Contemporary Music to be held at Zurich on June 18-23. The only English composer in the scheme is W. T. Walton, with an Overture, 'Portsmouth Point.' Seeing that Switzerland and Czecho-Slovakia each have three representatives, this strikes us as being a poor show for the country of Vaughan Williams, Holst, Bax, Ireland, and at least half-a-dozen others who have achieved more than Mr. Walton. Presumably their music has not the International touch that distinguishes the work of Krasa, Weill, Hoeree, Miaskowsky, Geiser, Petyrek, Caplet, Honegger, and the rest. We cannot help wondering to what extent the Jury of five-Arthur Bliss, Scherchen, Straram, Szymanovsky, and Honegger-are in touch with music on this side of the Channel. Interest in the Festival has always been tepid so far as England is concerned, and we don't think the cold shoulder is likely to make it red hot.

Last month 'Feste' discussed some of the advertising methods of 'star' performers. A correspondent sends us a prospectus of a concert recently given at Coventry by Miss ---, a violinist so accomplished as to be independent of such fulsome twaddle as the following. It filled two pages, from which we pick a few choice flowers of speech:

THE MAGIC FIDDLER

LISTENING TO -

The greatest fiddlers have come to us, enveloped in an atmosphere of mystery. Paganini was supposed to be in league with Satan. Tartini confessed that his Sonata was inspired by the devil, in a dream. And though, in these days, no one would connect Miss
— with the Evil One, yet, in the girl artist, who sprang, almost at a bound, to absolutely the first living English violinist, one is struck by this atmosphere of the supernatural that surrounds her. . . . As she mounts the platform, slim, pallid, waxen figured, her wide eyes peer into the crowded hall as though she saw nothing there, save, perhaps, some invisible ghostly mentor. She is as pale as death.

We stopped at this point and did a bit of peering on

merely stared—as indeed she well might, in order to see a mentor that was invisible.

The Queen's Hall Orchestra begins the Prelude to the Paganini Concerto. Miss -- does not smile at the audience, as others do; she is too full of her work. Nervous, anxious, she fingers absently at the strings of the violin held loosely by her side. One is afraid she is not in form-there will be a nervous breakdown. Such a slight, transparent creature-a puff of wind would be too much for her-is not fit for the excitement of the concert-room. The orchestral prelude reaches a climax, stops suddenly—there is silence. The violin goes swiftly to the shoulder [not, you perceive, to the nape of the neck, or the knee-capl, the bow, raised, descends on a single note that rings clear as a bell. There is a dive into the deep alto of the G string, and up again to the top of the instrument, where the notes run like rippling laughter. Then the melodies begin to unfold, with a purity and sweetness never heard before. [What, never?] And now the very devil is in the fiddle. Gay, mocking laughter thrills from it. There is a scampering of little demons that have not been loosed since Paganini himself first conjured them out of horsehair and catgut. This girl, then, can call up spirits. Yes, but they are harmless; they have put on their best behaviour, and, with smug faces, gambol about, in great awe of their enchantress, who smiles out of the corners of her eyes at them, enjoying the fun. As the tune changes, they go. This twittering in Alt, it is bird-music. To the whistling of the Alt, it is bird-music. To the whistling of the harmonics, we sail up in the air, ever so high. Another change, moonlight, clouds, and pattering rain, lonely churchyards, faint wailings, grisly skeletons—Ugh! We are nearing the climax. The orchestra swells out, the sound grows brighter, brighter, brighter-a musical sunrise, heralded by trumpet calls, and welcomed by a sky full of larks. Whew! it is over. We pull ourselves together. we are in the Queen's Hall. There is Henry J. Wood, as large as life, and the pale girl in white, bowing to tumultuous applause.

We are sure that Sir Henry will not be offended if we find the reference to his substantial presence a bit of an anti-climax. After sailing up in the air, ever so high, we seem to descend with a rich dull thud, ever so low. Whew!

With the growing appreciation of Bach's Cantatas has come a desire for performances of these works on a scale suited to their intimate quality, both in feeling and texture, which more often than not is akin to that of chamber music. The Newcastle Bach Choir has been working on these lines for some years, and the newly formed Bach Cantata Club is a London organization with a similar aim. This choir consists of twenty-five professional singers, assisted by the Bach Chamber Orchestra, a new ensemble of well-known London players. Mr. Kennedy Scott will conduct, but occasionally guest-conductors will take charge. There are strong executive and advisory committees. Six concerts per year will be given in London, with, it is hoped, a subsequent expansion of activities into the suburban and provincial centres. Among the soloists for the first series of concerts are Dorothy Silk, Margaret Balfour, Adila Fachiri, Harold Samuel, Harold Darke, and Joseph Slater. A prospectus giving dates and full programmes of all the concerts for the first year may be had from the Secretary, Mr. Hubert Foss, Oxford University Press, Amen House, Warwick Square, E.C.4, from whom may be obtained also applications for membership, The subscription of £1 4s. entitles the member to one transferable ticket for each concert; £2, two tickets; and £2 17s. 6d. three tickets, and so on. We are glad to see that the programmes are not confined to the Cantatas, works for orchestra and organ solos being also included. The Choir will join forces with the Oriana Madrigal Society in the B minor Mass at Queen's Hall on March 29. One of the concerts will take place at the Royal College of Music, and the remaining four at St. Margaret's, Westminster. We hope that an early result of the birth of this attractive organization will be a performance of the 'Magnificat,' a work that has been strangely neglected in London of late.

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Mr. Noel Ponsonby, organist of Ely Cathedral, has been appointed organist of Christchurch Cathedral, Oxford, in succession to Dr. Henry Ley.

We learn from the February issue of The Musician that 'the concerts of the State Symphony Orchestra at New York have been abandoned temporarily because of a lack of funds.' This unexpected discovery that there is a limit to the power of the subsidising millionaire may prove to be a blessing in disguise. We have not much faith in any form of artistic activity that has to be bolstered up by fat donations, whether from the State or from Mæcenases. Now that the age of patronage is gone the motto should be: Spread the liability, widen the interest (the two things go together), and cut your coat according to your cloth. If the problem of opera in this country is ever solved it will probably be on this democratic and business-like basis. The 'Old Vic,' has been showing the way for years.

Apropos of the subsidising of music, is it not a mistake to begin with the most expensive form of activity? We have long felt that a start should be made in departments calculated to cater for the largest possible number at the smallest cost. This view is expressed by Mr. Carl Saerchinger in a recent number of the Musical Courier. Speaking of the meeting at which the National Opera Trust was launched, he points out that the income from the half-million pounds aimed at (£25,000) is 'less than the deficit of one season of opera, either at Berlin or Chicago, in both of which places it is being more widely patronised than in any English town.' He adds, truly, that 'the essential nucleus for an opera organization is an orchestra; and the orchestras of England at present are struggling against almost impossible odds,' All of which hard truth leads to his reasonable conclusion:

When English cities have taken the first step toward recognising the cultivation of music as a public function, by endowing or subsidising a symphony orchestra; when, in other words, they have reached the stage that America has reached, it will be time to look ahead toward the next stage—attained by Germany—in which the opera house is established as a corollary to the symphony orchestra, co-operating with it to the economic benefit of both. What England needs, at present, is not an Opera Trust but a National Symphony Trust.

And he ends by pointing out that the 'Old Vic.,' even if its performances are sketchy, is 'building up a mighty audience for the future, when real "grand" opera for the people will become a reality.'

We hope a sufficient number of mere English will see the point of this quip of Mr. Hugh Roberton's. Perhaps many of them will not realise that the Fras-. But we refuse to spoil a joke by explaining

All great artists phrase well. Speaking at Inverness once, I put it differently. I said: 'All great artists are phrasers.' The loud applause was puzzling, until I noticed that one part of the hall was silent. It was occupied by M'Donalds.

In the February number of The Musician we found a paragraph the moral of which should be digested by singers, both solo and choral, who are well past their vocal prime:

An ordinary citizen remarked the other day of his sister that after singing in the quartet in the same Connecticut church for some thirty odd years she had just quit, and was now experiencing the reaction of sitting in the congregation. Asked why she quit, he said: 'On a recent Sunday she opened her mouth to sing softly, and nothing came-and when it did come it was loud. So she said it was time for her to quit. And she quit.'

Bravo! Of this conscientious singer it may truly be said that nothing in her career more became her than the way she quit.

Hew Music

SONGS

The name of Elizabeth Poston is not at present well known, at any rate in England, but five songs of hers which come from Winthrop Rogers are of considerable importance. The excellence of the poems at once appeals, and a sensitive fresh appreciation of them is apparent in the music. The composer writes a good vocal part, and careful accentuation is always noticeable. The music itself shows considerable sense of style, and though it is possible to detect the influence of Elizabethan song, and of Delius, perhaps viâ Warlock, these influences are well assimilated, and the composer never descends to mere copying. The handling, at its best, is firm and capable, but there are signs of uncertainty here and there, and slight amateurishness in the movement of parts and basses detracts from the value of some of the songs. 'A little candle to St. Anthony' is a case in point. The song has interest, both melodic and harmonic, but flags on the second line of its second page, whilst there is a rather artificial secondrate harmonic effect at the bottom of the same page, at the words 'You have.' Such blemishes are much to be regretted when there are so many good things. 'Sweet Suffolk Owl' is another case of a song good at its best, but not of equal interest all through, 'The Bellman's Song' and 'Aubade' show firmer grasp. The first is a charming thing, words and music, and the composer has cleverly managed to put real freshness and vitality into a 'bell' accompaniment, which is apt to sound very commonplace nowadays, 'Aubade' depends less for its effect on 'spice,' and is perhaps a better song. The vocal line is free and strong, the accompaniment well-written and light in texture. One regrets a slight tendency here and elsewhere to arrive at the ultimate destination in cadences almost too soon, so that the phrase has to be lengthened out beyond its carrying power. And it is a pity that the words 'your curtains' have to be repeated near the end, an effect 'I had a dove,' which robs them of effect. The

which is out of keeping with the composer's general plan of straight setting. But it is a good song, and ought not to be passed over. The songs are all of them on the light side, and unpretentious, and even if the handling is not always quite certain, the freshness and sensitiveness of outlook are so welcome that one will await further works from this composer with

What a contrast is Helen Kilner's 'My Mary, sweet and brown.' Here we are back again at the old, sophisticated-simple, bass-in-octaves-with-the-tune style of thing. And not much better, though free from Miss Kilner's worst excesses, is Una Bourne's 'A Cloudless Night'-poor music, to such words as :

> As we near the mighty ocean, It seems, my love, to me 'Twould be complete contentment To sail ever thus with thee.

From the same publishers (Enoch) comes 'The Palatine's Daughter,' a good Irish tune, edited with skill and humour by Herbert Hughes. One can see how careful this writer is to eliminate all unessential notes from his pianoforte parts, thus giving them clarity and vividness. Straightforwardly effective, too, though not so much out of the common, are Howard Carr's arrangements of four traditional songs of the hearty type. 'Ben Backstay,' 'High Barbaree, 'Dorothy's a buxom lass,' and 'A jug of this,' are all good in their way, given the singer and the occasion (Paxton).

'The Dressmaker,' by Donald Ford, is a setting of some words by H. D. C. Pepler, which are of the 'quaint' sham-mediæval style to which religious subjects, unfortunately, sometimes lend themselves. The music matches the poem, being affected to a degree, and full of exaggerated, commonplace harmonic effects. If this kind of thing is really naive and simple, like certain stanzas of 'Jerusalem, my happy home,' the effect is moving and beautiful; but when it is far from simple, and gives an impression of insincerity and pose, it is insufferable. The same composer's 'A Hymn of Thanksgiving,' shows how affected he has been in the former song: this last is less offensive because more straightforward and plain-spoken-it is merely commonplace.

E. Markham Lee's 'A Flemish Lullaby' is of a very different sort, for it is simple, genuinely so, musicianly, and sincere. It was a bold venture of Phillis James to set 'My Garden,' for the poem is extremely difficult to deal with; and this music has not the strength or individuality required. Incidentally, the author of this poem is T. E. Brown, not Thomas Browne: the good Norwich physician, for all his love of gardens, would turn in his grave at having this lovesome, God-wot' poem attributed to him. the Trades,' the second of 'Two Songs of the Sea, by G. T. Francis, has exhilarating rhythm, and might have been a fine thing if the interest had been kept up throughout. Unfortunately it flags during the middle section, and the song never quite gets over this. All these publications come from Murdochs

'The Little Cares' is probably the best number in T. C. L. Pritchard's 'Six Songs' (Paterson). Its unaffected simplicity and sincerity carry it through spite of the fact that the music shows no particular originality. The same qualities elsewhere apparent; but there is a touch of the commonplace in some of the songs, notably, 'When I am dead, my dearest,' and

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composer is not equal to E. B. Browning's 'O wilt thou have my hand.' Terribly intimate as the poem is, it needs to be matched with music of equal

insight.

Percy E. Fletcher's 'Four Tennyson Lyrics' (Novello) are typical of the composer in their easyflowing, graceful effectiveness. The composer knows what he cannot do: what he can do he does with care and musicianship: and he is seen at his best in the lighter numbers, 'The City Child' and 'The Throstle' are both charming. This last is an unusually good 'bird' song whose cleverness does not prevent it from catching the slightly deeper undertone that sounds in the poem.

Seven translations by A. C. Benson from classical writers are set by D. M. Stewart and published by Augener. There are sincerity and sensitiveness here, and at its simplest the music often has charm. But every now and then there are harmonic adventures, often for the purpose of underlining particular words, which are disconcertingly commonplace. Precinct' shows this. The beginning is quiet and simple, but at the word 'still' we get a sudden colour effect which disturbs the flow without achieving much. The same thing occurs at the word 'wither,' in 'Unchanging Love.' 'The Tomb of Ajax' and 'The Trio' are freer from it, and gain in consequence. 'The Well' is probably the best of the songs: a picturesque little phrase out of which the accompaniment is made gives unity and interest. The change to the major key in the last verse is effective, and the atmosphere of the words is well portrayed.

Like Percy Fletcher, Graham Peel knows his talent, and avoids affectation or pretentiousness. Two songs published by Forsyth, 'Little Brown Bees' and 'Hills in Heaven,' show his usual skill, and have charm, but not perhaps the distinction which some of his work has revealed. In their different styles, however, both are effective, and the tramping rhythm of the accompaniment gives the second of these songs a certain strength. Charles Wakefield Cadman's 'Flowers of Forgetfulness' is a setting of a highlycoloured poem by Mlle. R. Eberhardt about 'Mystic poppies of the mystic East' and 'Bright cups of visions, drug my wine of sorrow.' Of course it is done skilfully; excitement is well worked up; but in the end one feels that it's all about nothing. The composer is happier in simpler styles. The same publishers, Winthrop Rogers, issue Dwight Fiske's

Augener's publish Frank Bridge's setting of Tagore's 'Dweller in my deathless dreams,' a poem on which the composer has brought to bear all his great knowledge of effect. Needless to say, voice and instrument are alike well written for; the poem is clothed in veils of beautiful sound, and a big climax is worked up, the whole thing calling for the utmost skill from both performers. This is not perhaps one of the most highly individual songs of this composer, for some of the harmony is reminiscent of Scriabin;

but it is a fine piece of work.

From the Oxford University Press come two more songs by Norman Peterkin, 'Song of the Water-maiden' and 'Pierette in Memory,' and Hubert Foss's 'The New Mistress.' The first of these should sound charming, if the pianist can achieve the lightness and elusiveness which the accompaniment needs, an effect which will probably be best got from the arrangement for string quartet, which is published. 'Pierette' needs careful handling too, if the feeling

scrappiness: and here again any but the lightest of touches on the pianoforte will destroy the effect of fragility. Hubert Foss has fully realised the potentialities of Hardy's fine poem, 'The New Mistress.' Effective use is made of the tonal scale in characterising the heartless one's outspoken farewell. Swinging rhythm and a modal tune bring the song to an effective end. The song has strength and impetus: but one gets tired of some of the harmonic tricks, notably the excessive use of fourths, 'Hucbaldism' is being overdone in several quarters.

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A beautiful song is Viggo Broderson's 'Auf duftiger haide' (Steingraber, Leipsic). A long, unbroken, finely vocal melody is accompanied by arpeggio chords: there is little of eventfulness, but the quiet serenity suits the atmosphere of the poem: and singers with high voices should not overlook this song. The same composer's Op. 26 (the former song is Op. 45), from the same publishers, is a set of five numbers. Less simple in their methods, they seem less effective in their results. But 'Weltenweiter Wandrer' in its rather luscious way is undeniably beautiful. The influence of Strauss is strongly noticeable.

CHURCH MUSIC

Some recent issues from the Oxford University Press include an arrangement by W. G. Whittaker of Henry Purcell's 'Evening Hymn' (on a Ground); Ernest Bullock's Saints' Day anthem, 'Give us the wings of faith' (words by Isaac Watts); a setting of the Magnificat and Nunc Dimittis, in E flat, by Sydney Watson; and William Byrd's 'Preces and Responses.' Purcell's beautiful little work, as we are reminded by the editor, appears in the key of G in Playford's 'Harmonia Sacra' (first book); and only bass-occasionally figured-and voice are given. In its present form in F, with Dr. Whittaker's musicianly arrangement of the accompaniment for pianoforte or organ, it should make a most acceptable unison anthem. An arrangement for four-part mixed choir and pianoforte or organ, by Harvey Grace, also appears in the same series. The words are by William Fuller, Lord Bishop of Lincoln ('Now that the sun hath veiled his light'). Dr. Bullock's anthem is a strongly-written little work of only moderate difficulty. The organ-part is excellent, and in the vigorous middle section gives scope for the effective use of reeds. Sydney Watson's setting of the Evening Canticles is for unison singing. It is straightforward in style, and may be recommended to choirs on the look-out for music which is easy without being either feeble or vulgar. In the last bar of page 3 there is a misprint in the organ-part. The arrangement for four voices (s.a.t.b.) of Byrd's 'Preces and Responses' is an adaptation by Dr. Percy Buck from the original setting for S.A.A.T.B.

A number of works from Novello call for notice. Eric H. Thiman's setting of 'O Strength and Stay' (words translated from the Latin by J. Ellerton) may be cordially recommended. The composer has written a good tune and treated it simply but very effectively. The first verse is sung by soprano (solo or full), the second is for four-part unaccompanied singing, and in the last the melody is sung in unison over a broadly-written organ-part. A setting in D of the Magnificat and Nunc Dimittis, by T. H. Ross—composed for the Peterborough Diocesan Choral Association—is well-written music. of impulsiveness is to be got without that of The voice-parts flow along easily, and nowhere

present any real difficulty. Canonic writing is effectively employed in the Nunc Dimittis. W. R. Pullein has provided suitably expressive music for the 16th-century Prayer, 'O Lord, support us all the day long of this troublous life.' It consists of only twenty bars, is intended for unaccompanied singing, and is published on a card. Those interested in the new 'English Psalter' recently issued by Novello should note that the Canticles may now be obtained separately. Set VII. of Novello's 'Hymns and Tunes for Sunday School Anniversary Services' contains, in addition to tunes by G. C. Martin, E. J. Hopkins, and A. Herbert Brewer, two new ones by Eric H. Thiman, two by Harvey Grace, and others by R. McLeod, C. J. May, and F. G. Russell. The music appears in both notations, and the words are also issued separately. From Novello's may be obtained a setting by Healey Willan of 'Hail Thee, Festival Day, for Whit-Sunday Morning Procession (H. W. Gray Co.). The words are from the 'English Hymnal.' This is one of 'Four Processionals,' the others being for Easter, Ascension, and Dedication Festival. The music is admirably dignified in style, and choirmasters who use this hymn should make its acquaintance.

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A short Communion Service for unaccompanied singing, by E. Francis R. Woolley (S.P.C.K.), should meet the requirements of those unable to cope with elaborate contrapuntal settings. Straightforwardly written, and of only medium difficulty, the music should prove both interesting to the singers and effective in performance. The Creed and both forms

of the Kyrie are included.

Choirs capable of eight-part unaccompanied singing should add to their repertory a new Motet by William H. Harris (Year-Book Press). This is a setting for double-choir of Spenser's 'Faire is the heaven where happy soules have place.' The composer writes freely and effectively for the voices, and is equally successful in his harmonic treatment. An Adagio opening (pp) in D flat is succeeded by a section in which the pace constantly quickens, key changes are frequent, and some imposing climaxes are reached, before the return to the original tempo and key three pages from the end. A big choir is necessary to do full justice to this fine work. Adequately performed, the result should be impressive.

G. G.

STRINGS

We have received a number of pieces for violin and pianoforte composed by that busy fellow 'Anon.,' in this instance a native of the Netherlands. They are 'freely' arranged by M. Willem De Boer, and published by Gebrüder Hug & Co., of Leipsic and Zurich. We have of course no means of finding out to which particular branch of the numerous family this particular 'Anon.' belongs. These pieces point to a mind of no great originality. The music resembles the current coin of the 18th century, and indeed could be written to-day by a musician with a bias for imitation. Sinding and even Vieuxtemps did very pretty things in that line. And perhaps it is better that it should be so, for the 'Anon.' who shows genius is ever a tragic figure. The arrangements appear to be neatly and conscientiously done, but of course only the publication of the originals could give us the measure of the editor's skill. The 'Variations' are quite of concert standard, although not particularly difficult. The Moderato and Intermezzo are more modest in scope.

One often hears it said that the student of to-day has a much better time of it than the students of the last generation used to have. This is borne out by the number of pieces written with the avowed purpose of enlivening the early stages of technical training. The latest addition to the student's repertory is a Suite of four pieces (Menuet, Pastorale, Marcia, Spinning Song) by the leader of the London Symphony Orchestra, W. H. Reed (Joseph Williams). They are simple, and distinctly profitable to the student. Bülow asserts somewhere that it is impossible to begin too soon to transpose. If that is so, more advanced students would derive great benefit by practising the 'Spinning Song' in D instead of C, the original key.

To a much more ambitious type belong Dorothy Howell's 'Phantasy' (Augener) and Felix White's 'La Bella Capricciosa' (Schirmer), both for violin and pianoforte. The first has the merit of sound construction and interesting ideas; the second, that

of being a well-turned trifle.

Manuel de Falla's 'Seven Spanish Popular Songs' have been adapted for the violin by Paul Kochanski, and published by Max Eschig, of Paris. As could be expected from so expert a violinist, the arrangements are, on the whole, very effective. The 'return' pizzicato in the Jota is undoubtedly a good stroke, and this is altogether successful—the key (E) being one that on the violin sounds particularly well. There are more harmonics in the 'Chanson' than such a simple melody appears to demand, but no doubt even the simplest melody is to-day often invested with finery a more Spartan age would have scorned.

B. V.

The Musician's Booksbelf

'Beethoven,' By Paul Bekker. Translated and adapted from the German by M. M. Bozman.

[Dent, 10s. 6d.]

'The Letters of Ludwig van Beethoven.' Selected by A. Eaglefield-Hull.

[Dent, 10s. 6d.]

Mr. Bekker's book, the Preface tells us, has had a great success in Germany, having gone through numerous editions. On many grounds-above all, its thoroughness, and the excellence of its plan-it deserves all the good things said of it. It suffers, however, from a serious blemish of the kind that ought to be avoided at the present juncture, when both Beethoven and his music are being scrutinised as probably they have never been before. In regard to the man, Mr. Bekker is torn. The biographical section of his book gives much of the old picture of Beethoven as the heroic soul-a kind of blend of Prometheus and Ajax-defying-the-lightning. Bekker, it is true, does not evade the unpleasant facts brought to light by Thayer, but he passes over some of them so lightly that the uninitiated may regard them as mere eccentricities. He admits that

. . . Beethoven's conduct in money matters was one of the weak spots in his character, and cannot be presented in a favourable light. . . . He not infrequently broke his word, struck a bargain and then withdrew on receiving other offers; he took payment in advance for work which he did not carry out, and for his own purposes roused expectations which he knew could not be fulfilled.

The worst example of this shady conduct is, of course, in regard to the Mass in D. Mr. Bekker disposes of it in one sentence:

There are few more regrettable episodes than that of the publishers' rivalry for the great Mass, which Beethoven promised almost simultaneously to six firms, only to hand it over to a seventh in the end.

There was nothing 'regrettable' in the publisher's anxiety to produce the Mass; their eagerness did them credit. On the other hand, the term is too mild for Beethoven's tactics. There is no space to go into the matter here. Let the reader who still thinks of Beethoven as a demi-god turn to Thayer's many pages dealing with the whole affair. would confess that a mere business man would be haled to the Old Bailey for less calculated fraud. Nor was this the only shady episode in which Beethoven was indebted to the forbearance of his friends and publishers. His first dealings with the Royal Philharmonic Society are rightly described by Mr. Bekker as 'neither decent nor honest.' Asked to compose something specially for the Society, for a fee of £75, he sent on three Overtures ('King Stephen,' 'The Ruins of Athens,' and the 'Name-Day') that had already been sold on the Continent, and that, moreover, were so poor that they were laid aside with frank expressions of disappointment. No wonder London publishers were cool when Neate a little later suggested that they should obtain some new works from the composer. 'For God's sake,' said one of them, 'don't buy anything of Beethoven. Of these same Overtures the publisher Birchall said, 'I would not print them if you would give them to me gratis.' Mr. Bekker is aware of all this, and indeed begins his study of Beethoven's personality by saying that the composer 'had hitherto been presented to us in a falsely romantic light,' vet, like Rolland, d'Indy, and others, he continues to regard Beethoven as being of noble character, 'enthroned in lonely majesty,' and so forth. Noble characters don't stoop to such shady tricks as those indulged in over and over again by Beethoven. And such remarks as 'He would never prostitute his art to pecuniary needs' cannot be squared with the fact of his constant practice of selling works that he admitted to be inferior. No; the more one reads his letters (especially those to publishers and others when 'raising the wind,' or driving a bargain, or evading repayment of a debt) the more painfully one realises the strain of meanness that ran through his character. Beethoven was immeasurably smaller than his music, and no good is done by blinking the fact.

Much of this inequality is present in his work, and in fact the unevenness of his output is understandable only when viewed in relation to the man himself. Unfortunately Mr. Bekker makes us dubious about his valuation of Beethoven's music by describing as 'great' such works as 'Adelaide' and 'The Mount of Olives,' both of which were little esteemed by the composer himself in later years-a judgment which (at all events in regard to the oratorio) Mr. Bekker admits is that of posterity. 'Adelaide' he still regards as 'vital and effective,' an opinion in which few who are really critical in the matter of song will agree with him. Nor will many follow him in his enthusiasm over such pianoforte works as the E flat Fantasia-Sonata, Op. 27, the G major, Op. 31, the Andante con moto of the 'Appassionata' (a movement which he describes as 'one of the most enthralling works ever composed by Beethoven'), and the Bagatelles. Mr. Bekker's writing on the critical side is usually so full of insight that his apparent inability (or unwillingness) to recognise the immense distance between the composer's best and worst work, and the unusually large proportion of the inferior, is the more to be regretted because it weakens our confidence in his

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judgment as a whole. Mention was made above of the excellence of the book's plan, Mr. Bekker wisely condenses the biographical side, and so leaves the major part of his space for a discussion of the music-unfortunately without music-type examples. He ekes out his compressed biography by a chronological table of the main events in Beethoven's life. There is an admirable index, and also a classified summary of the works, in order of composition-so far as such an order is possible in the case of works whose production often overlapped widely, and cannot always be ascertained. There are some slips. On page 347, the 'Eroica' is described as being in D minor; the letter to the 'Immortal Beloved' is definitely assigned to 1801, whereas the year must always remain as doubtful as the identity of the damsel herself; the translator frequently uses such expressions as the 'two first' when he means, of course, the 'first two'; on page 73, discussing some of Beethoven's expression marks, he tells us that beklemmt in the famous 'Cavatina' means 'straightened [sic] in the Biblical sense of the term'-a misleading remark, because the Biblical 'strait' has a variety of meanings, from 'narrow' to 'adversity': what is the matter with the actual meaning of the German itself? Surely 'oppressed,' 'anguished,' was in the composer's mind, as it certainly is in the music of this portion of the Cavatina. A curious lack of perception is shown on page 63, where, apropos of Beethoven's attaching significance to certain keys (a point which Mr. Bekker overstrains), we are told that 'he [Beethoven] associated the greatness of Klopstock with the solemn D flat major key.' But the analogy was made in a somewhat derogatory sense. Beethoven was talking with Rochlitz, and comparing Goethe with Klopstock :

He [Goethe] has killed Klopstock for me. You are surprised? . . . I gave myself up to him [Klopstock] for many years . . . I didn't understand him always. He is so restless; and he always begins too far away, from on high down; always Macstoso, D flat major! Isn't it so? But he is great nevertheless.

Beethoven is clearly pointing out that Klopstock is too consistently grandiose.

A very odd contention is put forward by Mr. Bekker on pages 142-3. After eulogising the 'Diabelli Variations,' the author quotes Bülow, and goes on to say:

In the enthusiasm of the discoverer and propagandist, however, Bülow has overlooked one fact, and that is that the piece ought not to be played. In this respect it is the counterpart of the B flat Sonata, Op. 106. There the clash between creative will and tonematerial occurred over a tragic subject; here it is the quintessence of humour which laughingly disregards the insufficiencies of imperfect mechanism and soars on the wings of imagination high above the world of actuality. Both the B flat Sonata and the 'Diabelli' Variations are written for an instrument which never existed, and never will exist. In these works Beethoven moves in an abstract world of music; he plays not with sounds, but with conceptions of sounds, using the language of the pianoforte symbolically. Actual physical tone is but a coarse materialisation of the artistic idea, given here to the mind's ear alone.

We see instrumental music carried to the point of absolute perfection, and carried beyond it by the urge to the immaterial; physical sound is rejected, and an experiment is made with tone-abstractions which can only be grasped intellectually.

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With due respect to a critic of such ability and standing as Mr. Bekker, one is strongly disposed to describe this as nonsense. Personally, I have no use for instrumental music developed to such a point that it becomes inaudible. Music is a matter for the ear, as food is for the palate, and we don't want Barmecide feasts of either. Even Mr. Bekker seems to have some doubts about the above theory, for he adds:

We must at the same time allow the justice of the pianist's complaints as to the disturbing peculiarities of his work when taken phrase by phrase. It is perfectly true that, with increasing age, Beethoven 'instrumentated' worse and worse both for his orchestra and for the pianoforte.

Exactly; and is not the impracticability of certain passages in the Sonata to be explained on that ground? We may be sure that Beethoven would thank no one for suggesting that he was writing for an instrument that never existed, and never will exist. (Though, by the way, is not this Sonata food for the player-piano?) If a further reason for the ungrateful style of the later pianoforte writing be needed, it is to be found in Beethoven's constant attitude towards executive artists. For example, on a player pointing out that a certain passage did not 'lie' well for the hand: 'It must lie,' says Beethoven. And when Schuppanzigh-an excellent violinist-complained of some unnecessary difficulties, 'Does he imagine that I think of his wretched fiddle when the spirit is upon me?' said Beethoven. But a composer's job is to express himself in such a way as to suit his medium, making the most of its possibilities and avoiding its weaknesses; and any shortcoming in this respect is a fault, whether the composer be a Beethoven with the spirit on him or a mere bungling amateur. It is a pity that this wrongheaded attitude is so often spoken of as if it were a virtue, instead of the musical bad manners which, after all, it is.

The quotations will, I think, show the direction in nich the book fails. The author wants to have it which the book fails. both ways-the Beethoven of tradition, eating out his lonely soul, noble and defiant, with a lofty conception of his mission as creative artist; and the uncouth, ill-educated, mean individual who, to a degree unequalled by any other composer of the first grade, ranged from the heights to the lowest levels of banality and commonplace. Is this too strongly put? The reader who thinks so is advised to look down a complete list of Beethoven's works, and mark how small a proportion is alive to-day. He should then take some of the justly neglected works; say the Triple Concerto and the Fantasia for pianoforte, Op. 77. If he can get through these without a mixture of yawning and irreverent mirth, he is easily satisfied. The worst and best of Beethoven, both the man and his music, can no more be reconciled than oil and water, and it is a pity that Mr. Bekker should stultify so much excellent writing by attempting the impossible.

After all, we may tell the truth about both the man and his work, and at the same time lack neither sympathy nor appreciation. All Beethoven's personal failings may be traced more or less directly to his parentage and the wretched circumstances of his early home life; and his slow development as a composer,

and the extraordinarily uneven quality of his music, were due largely to the intermittent and unsatisfactory nature of his training. Yet his place is secure among the small group of composers unanimously held to be of the first rank. Most of us would admit his claim to stand even among the topmost three, and he earns that position without special indulgence of any kind, but by virtue of the towering beauties of the pick of his output: for although no other great composer failed so often and so completely, hardly another flew so high and maintained the altitude for so long. He has everything to gain and nothing to lose from a cessation of the highfalutin and cloudy gush that has surrounded his name for so long. One's quarrel with Mr. Bekker is that, well aware as he is of the real Beethoven, he wants to retain the legendary one as well. Hence dozens of passages in the bad old tradition, as, for example, this from the description of Beethoven's death:

Ludwig van Beethoven's earthly course was finished. Like the great prophet of the old Testament, he ascended to heaven in a chariot of fire.

This account of the apotheosis needs only the commonly misused journalistic 'literally' before the word 'ascended' to make it a perfect example of how not to write biography.

As Shedlock's translation of Kalischer's 'Complete Collection of Beethoven's Letters' has long been out of print, it is well that this liberal selection of nearly five hundred of the original thousand odd should be At the risk of appearing ungrateful, however, it must be said that the edition suffers from a defect similar to that of Mr. Bekker's book. It is a pity that Dr. Hull, in addition to selecting the letters, did not also revise or supplement such of Kalischer's notes as put a misleadingly favourable construction on certain passages. The original Preface of Mr. Shedlock tells us the old tale about Beethoven's 'love of truth and justice,' of his noble-mindedness, and his 'contempt for all that was mean and wicked.' But, as has been shown above, that view of the composer can no longer be maintained. If, as the Preface tells us, the letters are a faithful reflex of the composer, it must be said with regret that the character they reveal was as a whole very far from

As examples of Kalischer's over-kind gloss on certain letters, take this note at the end of a group of letters to publishers concerning the Mass:

Simrock, Schlesinger, Probst, Peters, Artaria, and Schott, were all wanting the Mass; the last-named acquired it.

To the innocent reader this conveys an impression of eager publishers and a coy composer, and ignores the fact that the advances were made by Beethoven, in letters enjoining strict secrecy. Again, at the end a letter to the Archduke Rudolf, pleading poverty and seeking his good offices in obtaining subscriptions for the Mass, we read:

One may perhaps wonder at the whole affair of the subscription and the correspondence with so many potentates, considering Beethoven's former political opinions; but this letter gives the sad explanation: 'Necessity knows no law.'

In other words, a noble-minded man may modify his opinions to suit his pocket! Moreover, it is now well known that Beethoven was by no means in a state of poverty at this period.

One more example: In a letter to his nephew Carl, Beethoven says disparaging things about the faithful Schindler-'He has a bad, crafty character,' &c. Dr. Kalischer adds:

Considering Schindler's activity and zeal as amanuensis, the remarks about him in this and the previous letter are one of the mysteries of Beethoven's

Where is the 'mystery'? Beethoven's treatment of his best friends throughout his life, and especially towards the end, was notoriously bad. Such letters as those in question were written during the frequent spells when all the members of his circle in turn were the victims of mean suspicion. Instances by the

score could be given.

The volume is rich in interest, both human and musical, not because the letters are good qual letters (as a rule they are far from being that), but because of their source and associations. Despite Beethoven's poor literary ability, however, they contain glimpses of a powerful and original mind working under the difficulties of an uncongenial medium. Indeed, the wonder is that he wrote so many letters, seeing that literary expression (even in such humble departments as orthography and punctuation) tried his patience sorely. Probably one reason is to be found in his curious liking for involved transactions, bargainings, and roundabout approaches. It is amusing to see how often he seems to regard an affair as something to be consummated by stages not unlike the processes of exposition, counter-exposition, development, &c., by which a sonata movement is achieved.

The production of the book is excellent, and there are fifteen illustrations, chiefly portraits. One gains from it a vivid picture of the composer by turning a deaf ear to some of Kalischer's over-charitable notes, and reading the letters in the light thrown on some of them by the researches of Thayer. Let nobody complain if the result is something in the nature of a dethronement. It is sometimes said that our concern to-day is with a composer's works only, and that his private life should be left in obscurity. But the proper study of mankind is man, and so long as our instinctive curiosity proves this to be true, biographies will be written. This being so, we have a right to demand that the biographies shall be fact, not fiction. Worshippers who hate to have the truth told about their idols may easily avoid it. The rest of us will continue to enjoy the composers' works none the less (perhaps all the more) for knowing that they proceeded from a very human and imperfect source, 'as your pearl in your foul oyster.'

'Die Technik des Geigenspiels.' By Prof. Julius Winkler. III. Teil, Anfangsunterricht.

[Rikola Verlag.]

This little volume, written by a Viennese violin teacher, contains much valuable material. It is obviously the outcome of considerable experience, and of not less considerable patience. Perhaps its full worth can be realised only by reference to the previous volumes, which have not reached us. But there is no question as to the soundness and thoroughness of the teaching it upholds. It deals with the subject in as thorough a manner as is possible, given the great variety of types of student and the different degrees of natural aptitude they show. If violin teaching could be reduced to a science, if it were possible to find a formula which aspiring musical journalists (what a lot of them there

would guarantee a definite amount of progress in a definite period of time, Prof. Winkler would be the very man so to reduce it and to evolve the formula. As, however, every teacher knows, no two pupils are alike physically or temperamentally. One will produce a thinnish tone yet take to staccato as a duck takes to water; another will find Kreutzer's Study No. 10 a trifle and boggle hopelessly at No. 8, In such cases only personal contact with the teacher can be of help. Hence it may be said that although some students may derive far greater benefit than others from the study of this little treatise, all should derive some benefit at one or another point of their progress. B. V.

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'Deux Livres d'Orgue, parus chez Pierre Attaingant en 1531.' Transcrits et publiés avec une introduction par Yvonne Rokseth.

[Société Française de Musicologie, Tome 1.

Harold Reeves, £2.]

This is a publication of considerable historical interest, especially to organists. Attaingant seems to have been the first in France to print music from movable types, and judging from the date, this organ book must have been one of his earliest productions. Incidentally it shows that, even at so early a period, the organ was given a well-defined place in the services of the Church. The pieces consist of more or less florid treatments of plainsong themes for use at Mass and Vespers, presumably as interludes, since most of them would be unsuitable for accompanimental purposes. There is a certain amount of descriptive writing connected with some verses, and in this connection it is interesting to see that the composer of the set of little pieces on 'Te Deum' anticipates Bach's Chorale Prelude treatment of the same tone by leading off the verse 'Tibi omnes angeli' with a scale-passage presumably descriptive of the flight of angels. A long piece, with a good deal of effective development and sequential writing, called 'Prélude sur chacun ton,' suggests that the voluntary was establishing itself. Attaingant gives no indication as to the composers he called on in the compilation of the work. That they varied considerably in skill is clear. Inevitably the bulk of the music has little more than antiquarian value, but some pieces still fall pleasingly on the ear when played on quiet organ stops. Most of the writing is in three-part harmony, one part consisting mainly of the cantus in long notes. Some of the contributors essay brief fugal expositions, and show a realisation of the consistency that is to be obtained from basing the subject on the cantus. Hitherto the only samples of this book available have been two brief extracts given by Ritter in his 'Zur Geschichte des Orgelspiels,' issued in 1884. The editor contributes an interesting Preface, which is enriched by some facsimiles, notably four beautiful pages from an ancient missal in the Bibliothèque Nationale. The book is handsomely bound, and the edition is limited to five hundred copies. H. G.

'The Journalist in the Making' consists of the meat extracted from sixty addresses delivered to students at London University by well-known writers, critics, reviewers, and editors. The musical side is dealt with by H. C. Colles and Percy Scholes, but are!) will find much that is hardly less helpful in the other critical sections by A. B. Walkley, E. A. Baughan, W. R. Titterton, W. L. Courtney, Robert Lynd, &c. There is also much good advice on the practical side on a host of other subjects from sports reporting to the law of copyright. In fact, no single point concerning journalism seems to have been omitted, and the whole is collated and made into a very interesting and readable little volume (Newspaper World Press, 2s. 6d.).

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After 'Don'ts for Church Organists' and 'Don'ts for Choirmasters' comes yet another series-' Don'ts for Choirmen,' by John Newton, with a Foreword by Dr. Prendergast. This booklet strikes us as being an improvement on its predecessors, because it is less consistently negative. It contains a lot of sound sense expressed in a telling way. Though designed for choirmen, we should like to see it handed round among members of the congregation-for, after all, a congregation generally has the choir it deserves, and it often deserves a bad one because it is either too easily satisfied, or unappreciative of such good work as is forthcoming (Cambridge: Heffer, 6d.).

'Proceedings of the Musical Association,' Fiftyfirst session, 1924-25.

[Leeds: Whitehead & Miller, £1 1s.]

The six papers and discussions make, as usual, excellent reading. It is a sign of vitality in the Association that two of the subjects dealt with are 'Operatic Ignorance' (Dennis Arundell) and 'The Gramophone' (Compton Mackenzie). The Report read at the annual general meeting mentions that though the attendance has increased the discussions have shown a falling off. This is easily understood in the case of papers on obscure subjects, when none but the few experts would care to rush in.

A glance at this volume shows that few were disposed to take the field at the close of Dom Anselm Hughes's paper on 14th-century harmony, whereas the contributions on modern harmony (Dr. Kitson) and the gramophone drew fire from all quarters. So long as the tradition of discussion is kept alive by the inclusion each year of two or three papers on subjects well within the range of the average member, a certain coyness at other times matters little. The value of this book is enhanced by the copious examples of early harmony illustrating Dom Hughes's paper.

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'The Musicall Gramarian.' By Roger North. Edited by Hilda Andrews. With a Foreword by Sir Richard Terry. Pp. 41. Oxford University Press, 3s. 6d.

'The Musical Directory, 1926.' Pp. 488. Rudall, Carte, 6s.

'A Comparison of Music and Poetry.' W. H. Hadow. Pp. 41. Cambridge University Press, 2s. 6d.

The Report and 'Register of Members of the Incorporated Society of Musicians.' London: For the Society, Silas Birch, 3s. 6d.

Pp. 301. Paris: Libraire Gallemard.

'The Temple of Tone.' By George Ashdown Audsley. Pp. 260. New York: J. Fischer.

Studies in Modern Music.' By Sir W. H. Hadow. 1st series: Berlioz, Schumann, Wagner; 2nd series: Chopin, Dvorák, Brahms. London: Seeley, Service, 5s. each series.

'Aids to Elementary Violin Playing.' By Jeffrey Pulver.

Pp. 200. Strad Library, 5s.
'The Spirit of Music.' By Edward Dickinson. Pp. Charles Scribner, 7s. 6d. 218.

School Worship.' Pp. 712. The Congregational Union of England and Wales, Memorial Hall, London.

Introducció a la Paleografia Musical Gregoriana.' By Dom Gregori Ma, Sunyol, Pp. 409. Abadia de Montserrat

'Mozarty The Man and the Artist revealed in his own words.' Compiled and Annotated by Friedrich

Kerst. Pp. 143. Geoffrey Bles, 5s. 'Beethoven: The Man and the Artist revealed in his own words.' Compiled and Annotated by Friedrich Kerst. Pp. 110. Geoffrey Bles, 5s.

Recommendations to the British Music Industries.' Pp. 38. Federation of British Music Industries. 'The School Orchestra, organization, training, and

répertoire.' By Adam Carse. Pp. 55. Joseph Williams, 4s.

Violinist's Encyclopedic Dictionary,' Frederic Barclay Emery. Pp. 233. William

Reeves, paper, 4s. 6d.; cloth, 6s. 6d.
'Songs of Praise, with Tunes.' Oxford University Press. Music edition, 6s.; Words only, 6a.

Gramophone Motes

By 'Discus'

COLUMBIA

This month's output is strong on the instrumental side. First in scope comes Schubert's 'Trout' Quintet, played by the London String Quartet and Ethel Hobday (L1698-1702). This presents considerable difficulties in recording, because of the problem of blend and balance of pianoforte and strings, and also owing to the fact of there being a double-bass as well as a violoncello. The problems have on the whole been got over remarkably well. At the start the pianoforte seems unduly reticent, but the balance improves as the work goes on. music has both the virtues and defects of Schuberthis flow of melody, and his tendency to take the easy path of repetition rather than the arduous road of development. But when all is said, there is a wealth of delightful sound, and the playing is what we expect from the L.S.Q. and Miss Hobday. work fills nine of the ten sides; on the remaining space is the 'Interludium in modo antico' of Glazounov, from his five Novelettes for string quartet. The Interlude is a beautiful example of pure modal writing, and is also admirable in its fugal portion. There is a singular charm in modal music played on strings, and it was a happy thought to use this Glazounov piece as a make-weight to the Schubert, its austerity providing the best of contrasts to the easy-going 'Trout.'

The London String Quartet is recorded also in 'La Vie de Franz Liszt.' By Guy de Pourtalès, the three Idylls of Frank Bridge (L1704-5). These are extremely effective, the idiom being free and modern without crankiness. The sonority, range of power, and delicacy of nuance are astonishing. There is a curious difference between these two sets of records. Those of the Quintet are of normal power, whereas the tone in the Idylls is far greater, and the resonance and 'bite' of the strings far more pronounced. Why this marked difference of effect from the same players? (The instrument used is a new H.M.V.) These Bridge records are amongst the most vivid and enjoyable of recent issues.

Another query is raised by the next two sets of records. First, here is Percy Grainger playing Chopin's B minor Sonata (L1695-7). A highlyexciting performance it is, too, with, however, an excess of rubato and the power too violently laid on, especially in the left hand. One has an impression that the composer, like the player, has become a naturalised American. The most satisfying movement is the last. The Scherzo is a mere scurry. These records are made by a new process for which much is claimed. Certainly there is immense power and a notable improvement in the definition of the bass. Played with a loud needle, however, there is a painful amount of jar.

The other example of pianoforte recording is of William Murdoch playing de Falla's 'Cubana' and Albeniz's 'El Puerto' (L1707). It shows the new process in so favourable a light as to suggest that in the Chopin Sonata either Grainger or his pianoforte is responsible for the unpleasant tone. The Murdoch performances have abundance of power and variety, but are musical all the time-in fact they are outstanding examples of pianoforte recording, and hold out a promise that this branch will soon be on a level with the best string and wood-wind work,

Two military band records offer interesting contrast. The Garde Républicaine of France is heard in a couple of Marches (3845) and our own Grenadier Guards in a Spanish March and Alford's The music is of no 'Voice of the Guns' (3844). great account, of course, but the records are enjoyable, especially that of the Guards. The French Band is far less rich in tone and (unexpectedly) not so good in execution. The sonority of the Guards' brass is splendid, and there are some fine fat bits of bass.

A record of the Russian Balalaika Orchestra will appeal to those who do not weary of the hard, steely The works played are a Russian Polka and tone. Mozart's 'Turkish Rondo' from the well-known Pianoforte Sonata. The Mozart piece is better suited than one would expect. The Polka is poor, and bored me until towards the end, where the players shout what sounds like either 'Fire!' or 'Hi!' but is no doubt a Russian word expressive of joy in the

olka. They are easily pleased (3846). The Cherniavsky Trio play Widor's Serenade pleasantly and Haydn's 'Rondo all' Ongarese' rather

sketchily (3739).

The best of the vocal records is that of Harold Williams in the Prologue to 'Pagliacci.' He is abundantly dramatic, yet sings all the while-which is more than can be said of most of the foreign operatic basses and tenors (3843).

H.M.V.

The only orchestral recording is that of the Albert Hall players in 'Leonora' No. 3, conducted by Sir Landon Ronald (D1051-2). This strikes me as being an efficient and workmanlike, rather than an inspired performance. The recording is capital, and it is good to note a marked improvement in the way

the new process deals with massed string tone. There is scarcely a hint of the hard, almost brassy, effect that was complained of a few months ago. The Overture fills three sides; on the fourth is the Ballet Music from 'Rosamund,' very well recorded, though

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perhaps a little too seriously played.

Probably many Bachites have been waiting for Harold Samuel to be recorded playing one of the Suites. I have always felt that it was a mistake in tactics to start him on his gramophone career with such works as the Chromatic Fantasia and Fugue, instead of the jolly dances in the Suites and Partitas, He is now recorded in the first three movements of the B flat Partita-one of the best of the set (D1053). This is wholly delightful, though personally I prefer the Prelude a shade quicker-as, indeed, I fancy Mr. Samuel himself played it when I heard him last. The tone is good, and the playing is, of course, an objectlesson in clarity and fluency. Presumably the rest of the Partita is on the way. When is the pick of all the Suites-the G major French-coming along?

Thank goodness, here is a violinist giving us a genuine piece of fiddle music instead of snippety transcriptions. Beethoven's Romance in F does not show him at his best, perhaps, but it is a pleasant sounding piece, with the length and breadth that we don't get often enough in violin solos. Thibaud's playing of it is, of course, graceful and

refined, but somewhat tepid (DB904).

A military band record that should be popular is that of the Coldstream Guards playing a Naval Patrol and Scottish Patrol-stirring (and often amusing) potpourris of sea-songs and shanties, and

Scottish airs (C1234).

I am sorry the latest organ record is to be commended only in so far as it shows an improvement in reproducing the tone of the instrument. Gatty Sellars and C. Whitaker-Wilson play respectively 'The Lost Chord' and Handel's 'Largo.' diapason tone sounds more like the real thing than on any record I have heard before, and at the end of the Sullivan song there is a good burst of full organ. But the playing in both cases is poor in rhythm, and the arrangements appear to contain some harmony that is not in the original. Certainly some of the chords in the song might with advantage have been lost in addition to the one in the title. Apparently the tremolo is liberally used. Perhaps it would be advisable to keep that feature out of action till organ recording is better. At present it seems to be detrimental to clearness. I hope that better music and better playing will soon be forthcoming. Clear, bold, and strongly-rhythmical works with diapason tone as the normal, would surely record better than these rather poor arrangements, with their over-use of soft string and reed tone, vox humana, &c. (C1237).

Another choral record comes to hand-the Glasgow Orpheus singing Coleridge - Taylor's 'Summer is gone' and Balfour Gardiner's 'Cargoes' (E407). This is good, though, as choral recording is in the stage when the best results are got by powerful, straightforward works, subtleties of nuance and colour, which are the strong suit of the Orpheus, cannot be done full justice at present. Even so, at each verse-end of 'Summer is gone' there is a diminuendo such as one rarely hears: a fine bit of choralism, wonderfully recorded. And I have never before heard those difficult, unrelated chords in the 'Tyne coal, pig-iron' passage in 'Cargoes' so finely

sung. Imperfect though the record be, it leaves us in no doubt about the excellence of the choir. Of the two songs, 'Cargoes' comes off the better (E407).

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Among vocal solo records is one of Caruso, showing that still unequalled voice at its richest—and, by the way, emphasising the baritone quality of the middle and low notes. The power is immense, but there are some bad tricks, e.g., the scooping attack and the characteristic sob. The songs are of no importance—Fucito's 'Sultano a te 'and Donaudy's 'Vaghissima Sembianza' (DA754).

There are also records of Gerhardt singing a couple of Wolf songs, with some sense of effort and unsteady tone (DA715); Anne Thursfield in Bax's 'Cradle Song' and 'Rann of Exile' (E410); and Paul Robeson in a negro 'spiritual' and a Convict Song (E410). The 'spiritual' vein, like that of the shanty, is being overworked. Mr. Robeson's fine sympathetic voice should be heard in fresher and better material.

VOCALION

Bach's Concerto for two violins has already been recorded several times. Here is yet one more version, the soloists being Adila Fachiri and Jelly d'Aranyi, with Stanley Chapple conducting. These players were recently recorded in the slow movement with pianoforte accompaniment; one is glad to have the whole of this fine work at their hands. The result is not perfect, the balance between soloists and orchestra leaving a good deal to be desired at times. The string background is far from clear, the harmonic basis being hazy. One of the results is that in the first and last movements (especially the former) there is a vague, persistent humming of tonic and dominant. This effect may be peculiar to my set of records. The slow movement just lacks something on the part of the soloists. It is surely one of the most lyrical of movements, and it is just this intimate touch that, to me, seems lacking. Speaking from memory, I feel that the sisters achieved it in the detached record spoken of above. The spirit and energy in the remainder of the work are capital, and the recording first-rate, barring the lack of definition in the orchestral part (A252-3).

Readers who know Elgar's 'Falstaff' will recall the two delightful sections that describe Falstaff's dream of his youth, and the episode in the orchard of Master Shallow. Played by the Modern Chamber Orchestra, under Stanley Chapple, they have been excellently recorded. For companion piece they have the 'Canto Popolare' from Elgar's 'In the South' (Ko5215).

Debussy's Arabesques are deservedly among his most popular pieces. York Bowen is recorded playing No. 2, in G, together with Rachmaninov's Prelude in G minor. Recording first-rate; playing a little less so. I have heard Mr. Bowen in work that seemed to suit him better (Ko5214).

Vocal records are rather above the average. Kathleen Destournel is heard in a couple of duets, singing 'Lovely maiden in the moonlight,' from 'La Bohème,' with Hardy Williamson; and 'Dear love of mine,' from 'Nadeshda,' her partner this time being Frank Titterton. Both duets are good, the second especially so, thanks to Mr. Titterton's fine voice and manly style (Ko5213).

Very sonorous and impressive is Murray Davey in airs from 'La Juive' and 'Robert le Diable,' singing in French (A0254).

Stanford's 'Five Songs of the Sea' have been recorded complete, though unfortunately without the male chorus that adds so much to their effect. Mr. Watcyn Watcyns is the singer, and his excellent voice is heard to great advantage, especially in 'Drake's Drum' and 'Devon, O Devon'; but I suffered a cruel disappointment when I turned on 'The Old Superb.' Here is a song in which pace is a vital factor, surely. Mr. Watcyns is far too deliberate, and (if one may say so without being misunderstood) makes too much of the purely singing side. Despite the vigour and tone it demands, the song belongs rather to the patter' type. At anything much less than the right spanking pace, it gives us a whole fleet of 'lame ducks' instead of merely the one in the refrain. The orchestral accompaniment is good, but not uniformly so.

Player-Piano Motes

By WILLIAM DELASAIRE

ÆOLIAN

Duo-Art.—John Powell plays the Chopin B minor Scherzo (6490) splendidly. The rhythmic accent is well brought out, although it is played well up to time. I do not, however, like the middle section so well. It is altogether too heavy in tone, and so fails to make the contrast it should with the tempestuous opening subject. But the work is too virile to lose much by this treatment, which I suspect lies in the indexing of the roll rather than in the original performance.

Mendelssohn seems tame after this, especially in the first of his two 'Lieder ohne Worte,' which Miss Beryl Rubinstein plays on roll No. 5935. They are No. 4 from Book 1, Op. 18, and No. 47 from Book 8, Op. 102. The second is the more pleasing, and reveals an apt neatness that is again rather spoilt by too generous dynamics. It should obviously be played lightly as well as crisply, and I can hardly think the performer used so much force as the roll indicates.

The Gluck-Brahms 'Gavotte' (6476), with its charming archaic atmosphere, is a welcome little piece in 'Duo-Art' form. It is played impeccably by Guiomar Novaes.

A roll of unusual beauty is Backhaus's playing of his own transcription of Strauss's 'Ständchen,' Op. 17, No. 2 (6684). The lovely tune is treated in just the right way—the performer clearly enjoyed his little pianistic flourishes, but they are never overdone: unlike so many transcriptions, it is the composer first and the arranger afterwards.

An important roll which arrived too late for inclusion in last month's notes is Cortôt's playing of the Chopin-Liszt 'Maiden's Wish' (6478). I like it, except that to my ear it is taken much too fast. I have a feeling that Cortôt often errs in this way in his public performances; but such treatment, doubtless pleasing to an audience, is not too kind to the music. However, this defect is easily remedied in the present case—try a tempo of 70, instead of the 90 which is marked on the roll. Then get Paderewski to play it on roll No. 6594, and make your choice. I prefer the latter.

Hand-played.—One cannot help liking Schumann's 'Arabesque' (A857), but every time I hear it, I sigh for a little development instead of so much repetition

-though, perhaps, in a work with this title, one ought not to expect it. But fine playing goes a long way towards making the listener forget such things, and Miss Margaret Volavy does her very admirable best. Her reading is an invitation to the player-pianist to make his dynamic phrasing match

her finely-graded nuances.

Before hearing Guiomar Novaes's reading of the Chopin Berceuse (A859), I was inclined to think this work was one of which as good a performance could be achieved with a straight-cut as with a hand-played roll, but I am more doubtful now. It may be that my own conception of it approximates closely to hers, but I can play this with ease and comfort, and, with only a very gentle hand upon the tempo lever, do exactly as I would wish to by hand. (Incidentally, it is imperative that the accompaniment be subdued to a mere whisper, and subtly varied between this and piano-a nice test for performer and instrument.)

Another charming fragment with the same title is Cortôt's transcription of an example by Fauré, from Op. 56 (A865). A pleasantly rocking left-hand figure sustains a gentle tune, and, as played by Cortôt, makes a roll which should appeal to all tastes.

Personally, I cannot endure the persistent high note in the Paganini-Liszt 'La Campanella' (A863), though Arthur Friedheim probably plays it in a manner which Liszt himself could hardly have bettered.

Ordinary. - Mozart's Sonata in A major (T24673/4) is the principal work this month among straight-cut rolls. I know of nothing that is more difficult to play well on the player-piano than such music as this. There is nothing spectacular, no rich harmonies, no fat chords, no brilliant ornamentation to dazzle one's hearers; every note must be carefully thought out and played. After close study, play this to a musical friend, and you will convert him to the player-piano for life.

There are also three little salon pieces worth 'Rosamund,' from Quilter's 'Where the noting: Rainbow Ends' (T24670), tuneful and musicianly; 'My Little Brook,' by L. Butler (T24668), quite pleasant; and 'Devon Ditties,' arranged by C. A. Trew (T24667), in which 'Widdicombe Fair' and another folk-tune are happily treated.

HUPFELD

Tri-phonola.-One would naturally suppose that Gieseking, with his marvellous control of the softer tone-colours, would provide a supreme test for the reproducing piano and the 'Tri-phonola' certainly sustains the test with distinction in two rolls which are to hand recently-the pianist's own arrangement of Strauss's 'Freundliche Vision' (T59386), and Debussy's 'Reflets dans l'eau' (T58763). I suppose the latter may be described as a study in delicate pianissimos, and the instrument certainly reproduces these with extraordinary fidelity. The Strauss work is rich and beautiful-a joy to hear. At times the tone is reduced to such a point that one almost waits for some notes to miss their speech—but waits in vain. By way of contrast, Grainger's paraphrase on Tchaikovsky's 'Valse des Fleurs,' played by Leon Delafosse (T50736), covers the entire range of the pianoforte in a most brilliant way, and gives us some real pianistic 'spanks,' followed by a startling pianissimo. For power and variety of tone I know of no roll to better this.

A Bach Toccata, in G (T51725), played by

key (T51208), recorded by Ernesto Consolo, are both delightful little pieces, in which the tone, naturally on the small side, is controlled in delicate crescendos; crisp accent and well-marked rhythm are also in evidence.

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Chopin's 'Andante Spianato,' from Op. 22 T55755), is a marvel of delicacy. The left-hand part murmurs like a zephyr, while the melody hovers above it in a beautiful cantabile. I will go so far as to suggest that few living pianists could equal the extreme evenness and softness of tone which this roll evokes from the pianoforte.

Two very charming morceaux, elegant both in conception and execution, are Friedman's playing of his own 'Elle Danse' (T52756), and 'Etude d'Oiseaux,' by Bortkiewicz (T50336). Of their kind

they are excellent examples.

Animatic (hand-played).-A fine batch of big Bach works calls for much more space than I can command, but the two organ transcriptions deserve special note. They are the Prelude and Fugue in D (55807) and A minor (55808). The first, played by Louis Closson, is too fast for my likingit seems to lose dignity, which a mere slowing of the tempo does not altogether restore. The arrangement is Busoni's. The A minor is the Liszt arrangement, played by Willy Rehberg in a manner which disarms criticism. At the risk of incurring disagreement, I am willing to assert that these big organ works gain as much as they lose when transcribed for the pianoforte. Volume and length of tone are lost, but what wonderful accent and phrasing may not be introduced !

Backhaus gives us a remarkably fine interpretation of Busoni's arrangement of the Chromatic Fantasia and Fugue (51263). I cannot imagine a better

performance.

Rudolph Ganz plays Liszt's Variations Bach's 'Weinen und Klagen' (51332 A and B). The player-pianist needs a good deal of stamina, both mental and physical, to cope with its colossal

scale, but the effort is well rewarded.

Some really good light music is to hand called 'Pierrot and Colombine,' by a composer unknown to me, Hugo Kaun (50386 A and B; 50407). Much of it is beautiful, and has the character of an improvisation, almost always avoiding the commonplace. Richly coloured, melodious, and well-played, I can cordially recommend it.

Wireless Motes

By 'ARIEL'

The witnesses called by the Broadcasting Committee have not so far put forward much evidence of a constructive value. Mr. Filson Young said some interesting things, though (judging from the condensed report in the daily press) he seemed to blow hot and cold: 'The B.B.C. had carried out its duties marvellously well, considering its difficulties'-a warm tribute to which most of us will say 'Hear, hear!' But-here the temperature drops - 'At present broadcasting was conducted too much on the lines of imitation journalism.' But the B.B.C., if it is to give us news, weather reports, &c., can hardly do it in any other way than it does at present, so where is the point of the derogatory 'imitation'? Wireless is merely another form of journalism, with its own advantages and drawbacks. Among the former Paula Hegner, and a Scarlatti Gigue in the same is its ability to keep pace with events to a degree

medium. While the editor of an evening paper is considering a piece of news with a view to including it in his next edition (which, after all, can only reach a fraction of the population), the wireless announcer can pass it on to millions in less time than is needed to write it down. And he can keep his millions informed of anything worth their knowing until long after the last edition of the evening paper has been read and cast aside in preparation for the next morning's fire-Think, too, of the hundreds of remote centres where the morning paper arrives late in the day (or even a day late), and the evening paper not

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The daily press, by its publication of descriptions and portraits of missing persons and criminals, plays no small part as police auxiliary. But here again, the wireless leaves it standing. Within a few minutes of the commission of a crime the whole of a neighbourhood could be put on the qui vive. As for portraits of suspected persons, the advantage of the press is only temporary. When television is perfected, a crime will be followed so promptly by a broadcasting of the suspect's portrait, that many a wrong 'un will be laid by the heels before he has had time to shave off his moustache, or stick on a false As a sleuth, the press will soon be a back number.

Of the beneficent work of the B.B.C. in its issue of special announcements of the S.O.S. type it is impossible to speak too highly. Not many of us can hear, without a thrill of sympathy, and a desire to help, the summoning home of an absent member of a family owing to sudden illness or accident. No other agency can, in a flash, so focus the interest and sympathy of millions. Who can hear an appeal of the sort without hoping that she'll be better to-morrow, or that he'll get home in time?

Wireless has to cry second to the press in two respects, and these are so important as to rule out the possibility of the daily paper being superseded. A newspaper is also a viewspaper, and there are obvious reasons why the B.B.C. will never be able to go beyond the bare announcement of news. Comment on events must always be left to the various organs representing and appealing to different sections of the public. The other matter in which the newspaper scores is, of course, in its permanency. The B.B.C. announcer's voice comes and goes, and leaves behind only such scraps as stick in the memory. You cannot cut or file it.

Coming to the musical side, I feel that Mr. Filson Young did the B.B.C. less than justice :

In music, all the B.B.C. had attempted was to take a musical performance as it existed already in concertrooms and theatres, and by means of the microphone to transmit to as many people as possible. That policy could have only a very limited success.

In so far as the reference is to the broadcasting of performances from halls this is true enough. But presumably Mr. Filson Young means that at present the weakness in wireless music lies in the fact that, generally speaking, the medium-type of instrument, orchestration, &c .- is merely that of the concertroom. There is something in this, and he was right when he added that 'all music broadcast should be Perhaps a scientific reader can say whether

that makes ordinary journalism a slow and cumbrous specially chosen, arranged, and performed with a view to ensuring its suitability to the method employed.' No doubt the B.B.C. is well aware of this, and is making a note of the relative success with which certain instruments and combinations lend themselves to transmission. But many of us will think the speaker exaggerated when he said:

> In the present stage to which wireless apparatus had attained the effect produced by a large orchestra in a concert-room could not be reproduced by a loudspeaker in an ordinary sitting room. What was produced was an imitation, a sketch, it might be a caricature. The receiving apparatus reproduced fairly faithfully some kinds of sound, while others it badly disturbed or refused to transmit at all.

This is only partially true, for even the most complex orchestral score escapes caricature under ordinary favourable conditions. When conditions are exceptionally good the approach to the real thing is so near that little of value is lost. And even if much of the colour is shed in transit, the 'sketch' is not to be despised-for there is a difference between a sketch and sketchiness, and in music which depends (as so much of the finest music does) on line and texture, we get all that matters most, plus some of the colouring.

As for the apparatus reproducing some kinds of sound 'fairly faithfully,' the expression is an under-statement in the case of stringed, and most wind instruments, heard singly or in small combinations. For example, I broke off in these notes in order to listen to a Mozart Quartet, and the first movement of the Franck, played by the Virtuoso String Quartet (February 11). difference between the effect vià wireless and that in a concert-hall was negligible-in fact, the result, in clearness, sonority, nuance, and colour, exceeded many a chamber music performance in a concerthall. This is surely far more than mere 'imitation,' 'sketch,' or 'fairly faithful' reproduction! On the contrary, it was the real thing, save that the performers were invisible. (I am sure that the virtuosi concerned will not misunderstand me when I add that this was an advantage rather than a drawback.)

One direction in which the B.B.C. scores is in its ability to give us performances of works for instrumental combinations that, for economic and other reasons, rarely get a chance in the concert-room. For example, we have lately had a Mozart Concerto for flute and harp, and a recital of solos for double-bass. It is easy to see that success in this policy may have considerable effect on musical developments by encouraging composers to write for the solo and combined use of some instruments (especially wind) whose possibilities have not yet been fully realised. Who can say what delights there may be in (say) a quartet for oboe, xylophone, horn, and double-bass?

Apropos of the xylophone, I wonder if many readers noticed a peculiarity of the instrument in the solo, 'Sparks,' played on February 7. certain pitch the notes sounded a fourth above the actual pitch. (It may have been a fifth: the music was so rapid as to make one uncertain.) The result was amusing as well as curious. For long stretches the solo instrument and the orchestra were clearly in two keys. I have never noticed this effect when listening to a xylophone in the ordinary way.

transmission was responsible. Anyway, the fourths and fifths gave to a trivial piece of music an up-todate effect that would have tickled such Hucbaldians as Sir Walford Davies, Holst, and Vaughan Williams.

The short pianoforte recitals appear to be very popular, and we may hope that the present short ration of fifteen minutes may be extended. Especially good was the week of old clavier music so delightfully played by Mrs. Norman O'Neill. Above all, Scarlatti and the little bit of our own Thomas Augustine Arne must have been a revelation to many. A kindred feature that was well devised was the group of Toccatas played by Adolphe Hallis on February 11. No lecture on the form could tell us more about it than these four pieces by Galuppi, Scarlatti, Paradies, and Debussy; and perhaps the most interesting point was the way in which Debussy, under all his colour and decoration, joined hands with the older composers. The reading of Browning's poem on 'A Toccata of Galuppi' was a happy thought. Browning must have heard one of the old composer's works : how if it happened to be this very one? Here is the kind of stimulating and imaginative touch that the concertroom can never give us.

An annoying feature in some of these recitals calls for an emphatic growl. The first of the Beethoven series consisted of Sonata No. 1, in F minor, down to the end of the Minuet and Trio, the final Prestissimo being reserved for the following evening, when it was bracketed with the first movement of the C major! Such an absurd arrangement might have been avoided by a cutting of the repeats in the F minor, plus an extension of the time-an extension that always seems to be forthcoming for all sorts of feeble items. Two minutes would have been enough if the repeats had been dropped. After all, these repeats are usually a mere convention of the period, and composers often put them in with little thought, if we may judge from their bad effect in certain works where an emotional climax makes a restatement inadvisable. In one of the Mozart recitals we had a very bad case of pedantic regard for such marks. Every section of the well-known variations in A was repeated, the result being that here again there was no time for the Finale. This is just one of the small and easily-avoidable annoyances that bother one out of all proportion to their size.

Points from Lectures

Outstanding among recent lectures has been the series endowed by Miss Cramb at Glasgow University. This season the lecturer is Mr. Gustav Holst, and he has drawn crowded audiences on each occasion. The fact that the Scottish Orchestra—in which long ago he played 'second trombone'—was about to give concerts at Glasgow, decided Mr. Holst to act as forerunner, and to base some of the lectures on their programmes. At others he had the assistance of a vocalist, pianists, and the Glasgow Bach Orchestra, besides players in the chamber music examples. The sixth lecture may here be mentioned as a specimen of Mr. Holst's plan. He took the Scottish Orchestra's Wagner concert selections as a

peg on which to hang an interesting talk about the composer's scoring, its inevitability and richness, as well as its earlier and later characteristics. It was seen that the Wagner of the re-written Coda of 'The Flying Dutchman 'Overture was the Wagner of 'Tristan' not a different man, but the same man with an enormously enlarged musical vocabulary and strength. Besides its rich, intense colour, a characteristic was its amazing originality. The passion of the work was something that had never happened before in There was no end to the tune; one phrase glided into the other for four hours. In similar fashion, and in greater detail, Mr. Holst treated the Scottish Orchestra Wagner programme, and proceeded to consider Wagner's use of the orchestra in general. Later, he commented on selections from 'The Planets.' Usually, he said, only three or four of the seven numbers were heard, and it was partly his own fault, as he had conducted incomplete performances which ended with 'Jupiter'—that was, with a happy ending. The complete cycle of seven 'Planets' had not a happy ending at all. The audience could imagine how a novelist would feel if certain novels were brought out which ended in the middle, at a happy moment. 'The Planets' was scored for a very large orchestra, on a pre-war design. Mr. Holst was not concerned as to whether it was modern or old; what interested him was whether the orchestration of a composer grew out of what he was expressing.

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Scotland has had a feast of lectures during the month. Aberdeen now has music lectures under the auspices of the University. Mr. Willan Swainson's present plan is to follow through the periods of musical history. The greatest of all periods of British music, he said, was the madrigal period. The polyphonic age was the choral age, but towards its close the ever-increasing use of instruments caused composers to endeavour to find the most favourable setting for these new factors in musical expression. In the moulding of style they either adopted the choral manner of writing, or exploited the possibilities of rapid movement which the virginals afforded, and for their forms they relied either upon the already popular dance measures, or, taking a well-known tune, they attempted to present it in as many guises as

possible

Pipe music repels or attracts according to the nativity of the hearer. Ardent Scots have been keenly interested in the report of a lecture prepared by the Rev. Neil Ross, and given before the Aberdeen University Celtic Society. It must have entailed life-long research. The classical period of the pipes ended about 1700, or shortly afterwards; the pibrochs produced after the '45 were merely re-echoes of the old masters. An imitative school arose at a later date. The old verbal notation has been revived in a good book of 'Ceol Mor,' just published by the Piobaireachd Society. In the schools of the old masters, the playing of marches or any other 'small music,' such as strathspeys, reels, jigs, or even folk-melodies or airs of songs, was strictly prohibited.

While the Rev. Neil Ross laments that the glory of the bagpipes has departed, the Rev. J. L. Robertson, in a lecture at Culter, finds there is room for new genius in Scottish music:

In orchestral work [he said] we have not got past the fantasia. Our overtures are only simple melodies strung together by a few bars of musical interlude. We await someone who will compose symphonies, concertos, overtures, and the like which will reveal the national characteristics and be an artistic whole.

While giving credit for the lyrical heritage of the Scot, the Aberdeen Press says:

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The weakness of Scottish music is that it lacks the urbanity and—shall we say?—culture that seem inherent in English lyrical music, whether from Arne, Lawes, or Purcell, or such moderns as the late Arthur Sullivan, Martin Shaw, and Roger Quilter.

Although Dr. Vaughan Thomas had a small audience when he lectured before the City of Cardiff Male-Voice Choir, his hearers listened to an enthusiastic address on Schubert, with beautiful illustrations. His reflections and asides were interesting:

Much of modern song writing was not art but artifice, so lacking in melody that composers were never certain what key they were in. Welshmen make the mistake of exaggerating the value of the voice, neglecting the music. If the world to-day could get another Schubert it would soften life and restore the spirit of brotherly love.

Visiting Wolverhampton to lecture on 'Musical Appreciation,' Mr. Percy Scholes said that during his visit to America he found that that country was ahead of us in its finer schools, its school orchestras, and its equipment for the teaching of music, but that it was lamentably behind in the matter of taste. It was falling behind in musical appreciation, and perhaps that was the explanation. There was a common idea that listening to music was a very easy occupation, but after composer and performer had done their share, the listener must work also. We must get rid of the idea that work was opposed to pleasure.

Significance may be found in the decision of Dr. Vaughan Thomas to follow Sir Walford Davies, with a course of six lectures on similar lines to the lecture given by Sir Walford to Swansea University College Music Society on 'Mozart and Schubert-Melodists.' Dr. Thomas is Chairman of the Welsh Music Board, which opposed Teutonic influences. Apparently common ground has been found in the brotherhood of great melodists. Speaking about Mozart, at Newport, Sir Walford Davies said:

If there ever was a composer who put the right note in the right place at the right time it was Mozart, and it was not surprising that his melodic singing style should have found its way into Welsh composers works in the 18th century, as the manuscripts of the time clearly showed, though it was probable that the influence there was due more to Haydn than to Mozart. Still, the charm of the style had spread all over the

Dr. Thomas, at Cardiff, as quoted above, spoke of the similar influence of Schubert.

'People would not stand repetition, as a rule, of modern works.' This concluding remark showed the attitude of Dr. Henry Coward in his lecture at the Royal Institution, Hull, on 'Music in relation to Art.' The speaker's life-long work and performances were progressive, but on well-ordered lines. He wished to give stability to the conception of music. In the early years of this century a new school of critics arose who were dissatisfied with convention, and figuratively said, 'Let's have a splash, a crash, anything to make things hum.' The trend towards ugliness in music was excused because the ear could become accustomed to anything. But from Bach and Purcell to Parry, Elgar, and Bantock, progress had been enriched by the individual notes of composers without being revolutionary or cranky. The claims of music's regenerators must be examined when they said:

Bach is an old fossil, Handel should be buried for thirty years, Mozart only wrote piffle, Beethoven should be knocked off his pedestal, Gounod was contemptible, and Wagner had not composed a bar of real music.

The idea of new scales having been started, all kinds of freak scales by crankish musicians had been adumbrated as the real elixir of musical life. The summit of the aspirations of the reformers was reached in their declaration that 'music should be independent of and free from emotion.' After all, old standards of art, as in morality, still remained, and would persist in spite of slight occasional lapses from the normal. Music as an art was the spiritual expression of the soul, and they must each do their bit to maintain its highest ideals of beauty.

Style and Quality in String Quartet Playing' was a subject that Mr. James Brown, was able to illustrate well with the aid of the Dunstable String Quartet, at the Bristol Musical Club. For such playing the audience was not essential; it was a game for those engaged in it. The lecturer remarked that academies and many teachers followed wrong methods, or we as a nation would have made more progress in music. Take the metronome, he said, and drop a hammer on it. If a player had a proper idea of the real meaning of a piece of music, he should have no use for the tick-tack going on in an instrument standing on the pianoforte. A quartet should be a team of soloists who were trying to unify themselves. There were moments in music where absolute precision was indispensable, but slavish attention to mere precision was fatal to good musical art.

Baird Lectures on 'Music in Church Worship' are regularly given at Glasgow. At the latest available for report in this issue, the Rev. Dr. Wauchope Stewart discussed the kind of music suited 'What outrages,' he said, 'had not been condoned in the name of popularity in our Church But that the people could appreciate and delight in what was good was shown by the folk-song in the secular and the Psalm-tune in the spiritual sphere, which held their place in the heart of the people, while the music-hall ditty or the revival melody, after a passing vogue, was soon

forgotten.'

In a lecture-recital on Chopin, at Dublin, Miss Grace O'Brien said that 'throughout his life Chopin never wavered from his allegiance to Bach and Mozart. Only the earlier works of Beethoven made any appeal to him, while Schumann's work aroused in him no interest at all. Chopin's mode of expression was lyrical-his themes were chosen with a nice sense of blend and contrast, and his climaxes were dramatic and inevitable. There was a wonderful richness of colour, and his tonal effects differed from Beethoven's partly the outcome of differences between the personalities of the men, but to a great extent because of improvements in the pianoforte, which lent itself to new developments.'

SIR ROBERT PRESCOTT STEWART

1825-1894

In connection with the centenary of Sir Robert Stewart's birth, Dr. C. H. Kitson gave a lecture at Trinity College, Dublin, on December 10. We are indebted to Dr. Kitson for kind permission to print copious extracts from the lecture.

As an organist, Stewart had a very high reputation. He played at the Great Exhibition in 1851, and at Manchester

There the Church of St. Peter was famed for its organ recitals, and Sir Frederick Bridge records having heard Best, E. J. Hopkins, Smart, Parratt, and Stewart. Sir Charles Stanford, who was once a pupil of Stewart, says he was the first organist in Ireland to phrase with his feet: he 'bowed' pedal passages as carefully as if played by 'cellos. He refused to add appoggiature to chords-a trick common at that time in cathedrals and churchesand to herald the beginning of a Te Deum or Magnificat with a preliminary bump on the pedals, to warn the choir when to begin. His technique was brilliant, and sometimes led him astray. It is said that when he was bored by some dull anthem, he would fill up the organ score with all sorts of extemporaneous florid passages, much to the discomfort of the singers, who had to keep their places in the unfamiliar texture. It is remarkable that his treatment of Bach was really an anticipation of the principles of phrasing laid down by Schweitzer. In other words, he 'bowed' Bach. It may be that in some cases there was a loss of dignity in style, but there was a great gain in brilliance and definition. He excelled in his orchestral treatment of the organ. At that time there was not much pure organ music to be obtained; even when I was a boy we were usually given Handel's choruses to play. Stewart took orchestral works and transcribed them for the organ at sight from the full score. It seems to us rather inappropriate to hear the Overture to 'A Midsummer Night's Dream' in church; but, judged merely as a musical performance, it must have been a source of great delight, for the chances of hearing orchestras at Dublin were very scanty. The brilliancy of the playing led people to forget and forgive the secularity of the music performed. Stanford, I think, was somewhat influenced in his organplaying by his work with Stewart. He frequently played transcriptions of orchestral works, and of his playing Trinity College, Cambridge, the Master said: 'Mr. Stanford's playing always charms, and occasionally astonishes; and I may add that the less it astonishes, the more it charms.'

Stewart's musical memory was quite remarkable. It is said that he generally played the complete service without any music before him (Rogers in F and D). At a performance of 'Samson,' at Belfast, there was no orchestra, and he played the accompaniments on the organ. When the tenor began 'Total eclipse, 'Stewart's eyes gave out, and he accompanied the remainder from memory. No one knew anything about it till the close of Part I. On another occasion he played the shake for the flute at the end of 'O rest in the Lord' on the middle B of the stave. The singer protested that it should be an octave higher, but Stewart proved he was right by producing the score. He also detected an error in orchestral treatment made by Stainer at St. Paul's when he was accompanying Mendelssohn's 'St. Paul.' Dr. Culwick says that he was pre-eminent as an extemporiser. And, speaking of extempore playing, Stewart said to him that he did 'not think it possible that any man could worthily play extempore who could not, if called upon, put his thoughts down, and in good form, That of course is sound argument. Stewart upon paper.' had probably suffered much from hearing fingers 'wandering idly over the noisy keys.

Stewart's duties as an organist must have been very onerous. Stanford in his 'Pages from an Unwritten Diary' thus describes the Sunday work: 'One organist and one choir did duty for three of them [i.e., Trinity, Christ Church, and St. Patrick's]: Trinity at 9.30 a.m., Christ Church at 11 a.m., St. Patrick's at 3.0 p.m., and Christ Church again in the evening. At Trinity, afterthe Anthem, the choir all decamped out of chapel, and made off hot-foot for the Cathedral, dropping four or five singers on the way to do duty at the Chapel Royal. They all combined at 3.0 for Paddy's Opera, and those that had any voice left dissipated the remains of it in the evening at Christ Church.'

As I have just quoted from Stanford, I may state here that he always acknowledged his debt to Stewart for what he knew about orchestration. And I may add another quotation from Stanford. Referring to the fact that Stewart was self-taught, he says: 'He evolved his own organ playing, his own knowledge of orchestration in particular and compo-

sition in general, his own general familiarity with the literature of European countries. How he did it is a mystery to me, for his grasp of every detail of contemporary progress was unmistakable, and he certainly had no one to teach him at home. To this spontaneous bringing up was probably due a certain carelessness of detail and irresponsible love of ornamental incrustations upon familiar masterpieces which were calculated to shock the accurate artist.

In estimating Stewart's worth as a composer, it is very necessary to take into account the general state of music in his time, and also his own particular environment.

Standards and ideals were low both in England and Ireland. Stewart towered head and shoulders above everyone else in Ireland, and in England only a few were his equals. His work, therefore, was apt to be appraised at more than its actual value. It was so much better than the work of his immediate predecessors. This is not to underrate Stewart's ability. He had quite outstanding ability: but there was no one to criticize what he did. It was all wonderful in comparison with other work. If he had bad the opportunity of foreign study that fell to the lot of Stanford, he would have been a very great man. His work is always melodious and facile, and his technique generally sound. He could write fugal choruses in a very spontaneous manner. They are, perhaps, too spontaneous, for one can generally imagine what is coming. This implies some lack of depth and individuality. His Church music is generally somewhat secular in style. This was probably his revolt against the dry work of previous generations.

The problem of finding a type of independent organ accompaniment to anthems and services that is not secular in style is not an easy one to solve. The fact that Stewart tackled it at all is greatly to his credit. If he sometimes failed it may be said that not only did his contemporaries often fail, but also many composers of a later period. He was a great admirer of the work of S. S. Wesley, and even he had his weak moments in this respect. Speaking of Wesley's work, Dr. Walker says, 'Whenever the accompaniment does more than double the voices it is (except in a mere handful of instances) commonplace in texture.' This is equally true of Stewart. The solo quartet in the anthem, 'The King shall rejoice,' is ruined by a trite accompaniment of triplet chords familiar in ballads. Again, 'Thou, O God, art praised in Sion,' is first-rate till we come to the tenor solo with its accompaniment of arpeggios and detached chords.

This and a certain lack of depth of feeling are rather serious faults in work otherwise brilliant in technique and often charming in melodic ideas.

The writing of glees suited his genius and capabilities much better. In this department he won many prizes and great renown, and I think it is fairly obvious that if he had had proper opportunities for study, he would have been even more distinguished as an operatic composer. It is most unfortunate that so many of Stewart's works are unavailable. Some were burnt by himself, others by publishers; but I gather from Dr. Culwick's paper that a fair amount still remains in manuscript, including some of his best work. Among these Stanford mentions 'a short choral work, "Echo and the Lovers," a little gem of its mock-antique kind.'

Stewart travelled a great deal. From the year 1857 onwards he went every summer to some English or Continental musical centre. He went to Bayreuth in 1876 for the first performance of 'The Ring,' and when he came back he told Dr. Mahaffy that they were all out-of-date and that the music of Wagner was the music of the future. The articles which he wrote for the Dublin Daily Express are said to be among the best which appeared at the time. This leads me to add a few final words on his literary work. As a lecturer he was very popular, and had the gift of treating highly technical matters in an attractive and even amusing manner. It is to his credit that in these lectures he laid special stress on the point that music was well able to hold its own with other spheres of intellectual activity, as being worthy of the attention of the keenest intellects. He would have rejoiced to know that at the present time it is one of the subjects for the B. A. degree in several English universities.

(Continued on page 245.)

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The Spring of the Bear

FOUR-PART SONG

Words by Allan Cunningham, 1784-1842

Music by ETHEL BOYCE

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



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(Continued from page 240.)

He gave in all about forty lectures, on such subjects as 'Irish Music,' 'Church Music,' 'National Music in relation to Modern Musical Art,' and 'Musical Education: by what means can National Education in Music best be promoted?' I have read this lecture, delivered at the meeting of the Social Science Congress at Dublin, in 1881, and I will repeat here his summary. Some of the things he mentions have been done; others remain to be accomplished:

(1.) Historical concerts.

(2.) Lectures on the scientific and philosophical aspects

(3.) A better style of pianoforte teaching, with more attention to sight-playing, and the knowledge of classical form.

(4.) The inclusion of sight-singing as a regular part of the course at every school in the country.

(5.) A resident orchestral band of sixty performers to

refine and guide the taste of the public. (6.) A good concert-hall, and a really fine organ erected there.

(7.) The inclusion of music as a voluntary subject in the curriculum of the universities.

(8.) Some authorised qualification for teachers of music. (9.) The means for adequately trying over, and, if found worthy, producing in public the works of young composers, who are now placed at a great disadvantage by the impossibility of their works being

You have on Leinster Lawn a statue of Sir Robert Stewart, which stands for ever as a memorial of his worth. You have on the walls of Christ Church Cathedral a monument bearing this inscription:

'To the glory of God, and in memory of Robert Prescott Stewart, Knt., Doctor of Music. Trained as a Chorister in the Cathedral School, he was appointed Organist at the age of 18, and continued in that post during 50 years. His name stands foremost among the many who, for seven centuries, devoted their musical talents to the Service of God within this Ancient Sanctuary. Upright in life, and modest in spirit, he gained the warm affection of a large circle of friends, and universal honour and respect. A brilliant Organist and Composer, he impressed his genius on the Use and Mode of Services in this Cathedral Church, and enriched its library with many noble Compositions. Born 1825. He entered into his rest on Easter Eve, 1894.

These are fitting memorials of a great man. But doubtless the best memorial that could be erected to him, and one that would most assuredly have pleased him best, would be the completion of that scheme for promoting national education in music which he promulgated in 1881, and which is set out above, Firstly, a resident orchestra; secondly, a concert hall; and thirdly, a fund—like the Ernest Palmer Fund in England—for paying the expenses of the rehearsing of unpublished orchestral works by young native composers. All these things cannot be accomplished at once: but may we not hope that the Centenary of Robert Prescott Stewart will give the stimulus for the consummation of his ideals?

At Lincoln Cathedral, on January 28, a festival service took place, the choral works being Bach's Christmas Oratorio and Vaughan Williams's Fantasia on Christmas carols. An unusual feature at a service of this kind was the performance of a pianoforte concerto, Miss Dorothy Hess playing the Schumann work. The orchestra and choir numbered two hundred and fifty, the former being composed chiefly of members of the Leeds Symphony Orchestra and a few local players, and the choir being made up of Cathedral choristers and members of the Lincoln Musical Society. The building was crowded, and the performance reached a high standard. Dr. G. J. Bennett conducted, and Mr. W. W. Hewitt, assistantorganist of the Cathedral, was at the organ.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The Choir-Training Examinations will be held as follows:

CHM. Diploma Examination on Tuesday, May 11; and the Certificate Examination on Wednesday, May 12. Last day of entry, April 14.

Free lectures on Choir-Training will be given on March 13: at Exeter, by Dr. Ernest Bullock, and at Leeds, by Dr. E. C. Bairstow.

H. A. HARDING, Hon. Secretary.

DIPLOMA DISTRIBUTION

The recently-elected Fellows and Associates were presented with their Diplomas on January 23, by Dr. H. W. Richards, President of the College. Amongst those present were Sir Ernest Palmer, Mr. H. Cart de Lafontaine, and Mr. W. H. Leslie (Vice-Presidents), and the following members of the Council: Dr. W. G. Alcock, Mr. H. L. Balfour, Prof. P. C. Buck, Mr. E. T. Cook, Mr. G. D. Cunningham, Dr. H. E. Darke, Mr. Edward d'Evry, Dr. Eaglefield Hull, Dr. Henry G. Ley, Dr. Charles Macpherson, Mr. Stanley Roper, Dr. F. G. Shinn, Dr. Davan Wetton, and Dr. H. A. Harding (hon. secretary).

There was a very large attendance of members and friends, and every seat in the Concert-Room was filled before

the proceedings began.

THE PRESIDENT, who was cordially received, said: It is a real delight to us to see so many here in spite of the inclement weather. I do not want to keep you very long by introductory remarks, but there are one or two matters to which I should like to refer. First of all we offer our congratulations to Sir Herbert Brewer on his being made a Knight by His Majesty the King. It is an interesting fact that the four musical knights who have recently received this honour at His Majesty's hands have been members of this Council. There were Sir Walford Davies, Sir Richard Terry, Sir Ivor Atkins, and now Sir Herbert Brewer, and one of our vice-presidents has been made a C.V.O., in the person of Sir Hugh Allen. We congratulate him also. I do not know whether all the distinguished people who have promised to come this afternoon are here, but I see Mr. Cart de Lafontaine—he has always taken such an interest in the College. I wish he knew how keen the candidates were to win his prize, which is a very valuable and encouraging one. We also welcome Sir Ernest Palmer and one of our new vice-presidents, Mr. W. H. Lestie, who has done much for village musical festivals. I have a letter from Sir Alexander Mackenzie, who unfortunately has a bad cold, which prevents him from being present to-day; and Mr. J. B. McEwen, the Principal of the Royal Academy of Music, would have been here, but he has to preside at a concert at the Royal Academy this afternoon. I will now call upon Dr. Harding to make a preliminary announcement before we proceed with the programme.

DR, HARDING: It is my usual pleasant duty to tell you how many people entered for the examination, and how many failed! For the Fellowship there were sixty-eight entries, and five passed; for the Associateship there were a hundred and fifty-two candidates, and thirty passed— a pretty good average. The Lafontaine Fellowship Prize was won by Mr. E. A. Smith (Harpenden). The Turpin Prize was not awarded-I suppose nobody reached the required standard. The Lafontaine Associateship Prize, I am delighted to say, was won by a lady this time, Miss J. P. H. Cook (Chesham Bois). The Associate Sawyer Prize went to Mr. D. S. Williams, of London, who is a blind candidate from the Royal Normal College, Norwood. Will you allow me to mention two things which are on my mind? First of all, I wish to say something about cinema organists. Hitherto, I am afraid, musicians have rather passed by on the other side when there was a cinema organ in question, but the Council feels that cinema organists are

working very hard to maintain their artistic position, and that it is within the province of the R.C.O. to offer them sympathy and encouragement, and to try to help them to raise their profession, in the exercise of which they can do a lot of harm or an immense amount of good. The R.C.O. should foster the best side of their work. To this end we are arranging to have some lectures at this College by eminent cinema organists, who will play illustrations on the organ. I do not know how they will do this on the College organ, but cinema organists adapt themselves to almost anything, whether in the plot or on their particular instrument, and I am sure we shall all learn a good deal from what they tell us, Another subject which I wish to mention is Choir-Training. It is a long way from cinema organ playing to choir-training! But both have to be done well, if done at all. We were told from all parts of the United Kingdom, that we ought to institute some examinations in choirtraining. After much consideration and many hours of committee work, we formulated a scheme of examinations, specially designed to meet the suggestions put forward by the Archbishops' Committee on Church Music. We spent a large sum of money on lectures and propaganda, but the result has been very disappointing. It is now a question of giving up these examinations, or of persevering a little longer with the hope that the clergy and church musicians will realise the importance of this movement. There are two choir-training examinations, one for Diploma holders only-the CHM.-and the other of a much simpler character open to all, successful candidates at which receive There are organists who cannot, because of a Certificate. expense or for some other reason, get the F.R.C.O. or A.R.C.O., and are, therefore, debarred from our CHM. diploma, but any choirmaster who can do his job can get the Certificate. With regard to proficiency as an organist he is only asked to play a hymn-tune on the manuals-he need not use the pedals, not even the Swell pedal! We are sending lecturers into the provinces to stir up interest in this matter. It is my experience that organists themselves often require something to show that they really can train a choir, and in many cases it will be a very useful thing to possess the Certificate of the R.C.O.

MR. CART DE LAFONTAINE: May I say just one word. It is Dr. Harding's fault, because he has spoken about the cinema in regard to the organ, and that is a subject in which I am particularly interested. I am afraid he hints at rather a decadent condition in our art, but we are obliged to confess that a man can earn more by playing in a cinema than in a church, and that is a fact we have got to face. I was at Edinburgh a few weeks ago, and heard a very clever English musician play upon one of the new Wurlitzer organs at a cinema in that city. He was a complete master of the intricate instrument. Costly organs are being erected everywhere, and the services of the highest artists are

engaged.

THE PRESIDENT: It is the unfortunate lot of the President to say something on a serious subject at these meetings, and I propose to offer you some observations on

THE STUDY OF MUSICAL HISTORY

From time to time students have brought forward a variety of reasons why it is quite unnecessary for them to study musical history. They boldly assert that there is more than enough to learn of a practical nature; that everything is changed from what it was formerly; and they ask: 'What possible bearing can the history of the past have on the work of the future?' If their idea of history reduces itself to barren facts, such as a string of dates, titles of works, or trivial incidents in the life of a Master, then their contentions are valid. Some of the old examination papers may have been responsible for these perfectly futile excuses, but surely the power of historical knowledge, in the widest sense, is such that every musician however eminent is helped and guided by it. The most renowned, even an original genius, must build on foundations laid in the past; they only can extend and enlarge the base, or add more stories to the building. Although a student may be unaware of it, or too egotistical to admit it, he may be unaware of it, or too egotistical to admit it, he to stage, and see 'how each age, working out the gifts of must feed upon the products of other human minds, and the last, transmits its labours to the next'; but in order to

these act, or should act, as an incentive, constraining him to put forth his finest efforts. The profound thoughts which have been revealed in the works of the great are a potent force, and are of immense consequence to us through life. The old Masters are conspicuous examples of this, for not one of them was ignorant of the writings of either a predecessor or a contemporary. Even the superhuman Bach voluntarily took the infinite pains of copying out works which he was soon completely to out-distance in technique, originality, and depth. It is presumptuous for anyone to imagine that he can take his part in the development of a growing art if he is ignorant of how it grew from primitive times, and how it has been brought to its present pitch by the combined labours of those who have gone before and who have left their mark. No one is sufficient unto himself, nor can he stand alone. There is always some past personality whose influence he particularly feels, and who, musically, is his guide, philosopher, and friend. A man, perhaps unconsciously, chooses a model in history to whom he is specially drawn. He will either surround his thoughts with the profound or with the superficial. The latter may be temporarily attractive, but will, in the end, prove specious and delusive. Shallow thinkers are often lured away by the brilliant and the meretricious who have no quality of permanence. Such writers either dazzle by bizarre effects, or interest us by skilful contrivances; they may advance technical possibilities by their ingenuity, but that will be their limit. The student is urged to take his stand on firmer ground, and select those whose works have been tried in the furnace of criticism and found to be pure gold. The dross, of which there is a quantity in every age, will inevitably find its way to the scrap-heap. We should first of all disabuse ourselves of the notion that in order to study history aright it is necessary to wade through ponderous volumes. Such a procedure mostly leads to aimless theorising. The essence of the matter is a thorough and intimate knowledge of the works of the great Masters. By the careful study of these one can gain views on symmetry, design, and æsthetic principles; one can follow the purport, the mental growth and development; discriminate between the different styles of music, and perceive how each classic has contributed its share to the advance of true art. The Royal College of Organists is doing its best to encourage this attitude towards the study of history, not only by setting questions on definite periods, and asking for musical examples, but by demanding the critical understanding of a classical score. The history of music is of engrossing human interest. Besides the charm of knowing the origin and perhaps the chequered career of various masterpieces, there is a fascination in following great men in their struggles, industry, and temptations, their combat with financial anxieties; how they were un-daunted by discouragement, and undeterred by disappointment. We may even strengthen our own character by endeavouring to avoid their blemishes and shortcomings. It is melancholy to read how constantly they were misunderstood and their great creations under-estimated from lack of comprehension. At the same time it is amazing that so much was achieved in spite of the limitations and disadvantages of the conditions in bygone days. The mystery inherent in the creative power of a supreme genius is beyond our finite brains. In this we have to be humble, for no probing, however deep, will bring us any enlightenment. I ask those who tell us that a study of history is of no use, to imagine what the position would be to-day if there had been no Bach. Can anyone conjecture what course music would have taken? Can they picture our tentative efforts if there had been no Beethoven-no Wagner? We should be groping about waiting for the appearance of other pioneers to point the It would be like removing the supports from a great building; take away the pillars of our art, and chaos supervenes. In beginning the study of history it would be wise to concentrate our attention on outstanding epochs, for all important movements show astonishing cerebral vitality. One must try and trace development from stage

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apprehend the influence of one age upon another, a close acquaintance with the products of both ages is essential. Again, there is nothing more absorbing than to investigate and learn how a craft can give a striking impetus to art. For instance, the Amatis, Stradivarius, and the brothers Guarnerius, by their consummate craftsmanship produced musical instruments which made possible all nuances, and the most elaborate modern violin music. Analogous to this is the rise of our own instrument, the organ, from its crude beginnings. It does not need the penetrating mind of the scientist, or the learning of a scholar, to realise what the inventions and perfect workmanship of such men as Father Schmidt, Renatus Harris, and Father Willis, have done for organ music. The most exacting and intricate compositions can now be played with complete effect, and without physical fatigue. By knowing more of past history we shall have a clearer vision of what our art ought to be; its significance and its aims. We shall be better able to distinguish the purposeful and solid from the insipid and effervescent. This knowledge will enable us to form impartial judgments, and to learn what are the canons of good taste; it will show us how to reverence tradition, without being fettered by it; it will also be a mental training, and help in the cultivation of the mind. We have always to remember that we are responsible for our own intellectual life! It is a truism that history is not confined entirely to the past; the experimental productions of our own age give us much food for thought. It is an interesting study to try to fathom in what way present-day compositions are likely to influence the art, and whither they are tending. In this connection I would observe that one can learn much by reading serious critiques on the music of to-day, but a critic's opinions would carry little weight had he not adequate historical knowledge at his back. The more we are steeped in history, the more we can keep the finest models in front of us and grasp fundamental principles, the better able we shall be to form individual judgments with certainty and in true perspective. There will always be different points of view, but it is for us to exercise our intellectual faculties to substantiate our findings or to support our assertions. History will help us to give reasons for the 'faith that is in us.' We must never allow emotion to pervert sound sense. Here history again will act as a corrective, preventing us from becoming merely emotional, and giving us balance of mind. Musical history is manysided, and we shall be obliged to consider it from various aspects-environment, personal characteristics, different conditions prevailing at different times. It is impossible to appraise the writings of every composer from the same standpoint. The outlook, character, and temperament of the Anglo-Saxon, the Teutonic, the Slav, and the Latin races are frequently as wide apart as the North and South Poles. Again, we shall in our research discover the impossibility of defining in every case; there are many things in Art which are intangible and defy definition. As we become immersed in the works of the great we shall unconsciously absorb their spirit, but this can be felt only if we possess the full sympathy that comes from knowledge. The study of musical history, rightly undertaken, becomes a living force in our training. Our education will be lamentably incomplete without it, and those who neglect or despise it will be poorer in mental equipment, and less able to add their quota to the advance of art. I cannot do better than finish with the words of Sir Hubert Parry. He says:

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'The source of a man's art is not merely within him, but its beauty and strength are due to what he gains from intercourse with musical ideas, and the common interests and efforts of mankind.'

PRESENTATION OF DIPLOMAS

DR. RICHARDS next presented the Diplomas. (The names of the successful candidates appeared in the February number of the Musical Times, p. 151.)

number of the *Musical Times*, p. 151.)

PROF. P. C. BUCK: I have been asked to propose a weeting.

Appended are the and for the work he does for this College, and it is a January Examinations.

very great pleasure to do so. I am one of the regular attendants at the Council meetings, and so can tell you at first hand what an excellent President he is. I should say that everybody in this room has had to serve at one time or another on some form of committee, and they will know how the whole pleasure and happiness of such gatherings depend on the attributes of the chairman. You can have a President who is rated high in his own profession by his brother professionals, and it is an even more excellent thing when you have a President of individual charm, but the best thing of all is to have one who is both; and that is what we have in Dr. Richards.

THE PRESIDENT: I have to thank Prof. Buck most warmly for his kind and generous words. I appreciate them when they come from so eminent an authority as Prof. Buck. You all know that he holds a very distinguished position, and that he is a man who does not say what he does not think, and therefore I am proud to hear what he has said. We shall now ask Mr. Cunningham to show us how the examination music for next July ought to be

THE ORGAN RECITAL

MR, G. D. CUNNINGHAM, organist of Birmingham Town Hall, then played the following programme:

FELLOWSHIP

ASSOCIATESHIP

Choral Prelude on the tune 'St. Peter's' H. E. Darke

(Op. 20, No. 1)

Prelude only, from Prelude and Fugue in

D minor Mendelssohn

The applause that followed the recital was rapturous and long sustained.

THE PRESIDENT: We are glad to see Dr. Charles Macpherson back from his tour in India, and we will ask him to say a few words.

Dr. Charles Macpherson: It is very good of you to ask me to perform a pleasant and perhaps a not difficult duty. We must congratulate Mr. Cunningham for going through his ordeal in a way very few of us here could have done. I think Mr. Cunningham has taken his courage in both hands, and feet, and has come out with flying colours. I am sure there are few achievements that are more worthy of medals for bravery than that which Mr. Cunningham has performed so splendidly. Some of us probably thought that we had come to criticise, but I think after we heard him for a short time any sense of criticism was entirely lost in admiration.

The vote of thanks was carried with acclamation.

MR. CUNNINGHAM: May I say one word to convey my special thanks to Dr. Macpherson for the encouraging terms in which he has spoken.

THE PRESIDENT: Another important function remains. Will you all come upstairs and have a cup of tea and a friendly talk?

THE CONVERSAZIONE

The newly-decorated upper chamber was quickly thronged by the visitors, who were received at the door with a cordial greeting by the President, and were soon on good terms with the distinguished members of the Council, and others eminent in the musical world. The 'crush' seemed as great and the conversation as animated as at the summer gathering, and no doubt the interest and pleasure of these meetings grow with improved acquaintance and the renewal of friendships. The versenses at the urns continually did fill the cups that cheer and stimulate the flow of soul without dulling the faculties or taking the keen edge off the intellect. In short, there were a few happy minutes that will be a cherished memory until it is overlaid by the next merry meeting.

Appended are the Reports of the Examiners at the

FELLOWSHIP PAPER-WORK

On this occasion the standards reached were so variable that it is impossible to say that some questions were answered well and others badly. But it is worth while to point out a few facts which may help students :

- (1.) There was a lack of commonsense shown in the way candidates tackled questions—e.g., in orchestration a piece was set which scored itself. Three horns were to be used, and the three-part chords obviously asked for horns: but few solutions were good. In the string quartet there was an almost complete misunderstanding of the modulations clearly suggested by dominant sevenths in inner parts. In the fugue candidates handicapped themselves by choosing dull counter-subjects with no character. In the free counterpoint few workings showed any facility in the weaving of parts.
- (2.) In answering the questions there was a marked tendency to reply to an entirely different interrogation. Nearly all the answers to the question on ' were in reality treatises on voice-training; and no answer as to the effect of the French Revolution on music touched more than the fringe of the matteronly one candidate, for instance, mentioning the name of Berlioz.
- (3.) Once more, attention should be drawn to the fact that every F.R.C.O. in England ought to be able to do, quite perfectly, the easy dictation tests given. Had all candidates got full marks for the ear-tests the pass-list would have been twice as long.

P. C. BUCK (Chairman). G. J. BENNETT. H. DAVAN WETTON.

FELLOWSHIP ORGAN-WORK

It is again unfortunately necessary to urge the cultivation of a stronger sense of rhythm, and a better realisation of the character and general feeling of the pieces. The examiners cannot jeopardise the high reputation of the diploma by giving it to people whose time and rhythm are obviously measured by the exigencies of the technical difficulties, or to those who have no more musicianship than to adopt a tempo entirely unsuitable to the emotional character of the music, however accurate they may be as to the notes. phrasing often sounded as if it was merely a perfunctory thing, put in because marks are awarded for it, and not because it is an all-important factor in musical expression. Many candidates still seem to imagine that all staccatos demand the same sort of hurried 'peck' at the keys; so hurried, in fact, that the wind has scarcely time to find its way into the pipes. Few found the right, gently flowing tempo for the Bach Aria; some made it a dull crawl, others a muddled rush, whilst many cut up its shapely phrases with the staccatos referred to, which were particularly inappropriate here. Not a great number realised the smoothness and consequent dignity of the Franck Fugue: several times it was played as a frenzied presto. candidates failed to grasp the breadth of Parry's March; the gradual acceleration of the last two pages was secured by but one or two players.

The tests were by no means difficult; but, strange to say, many of the worst mistakes occurred at the simplest places, as, for instance, at the sixth and seventh bars of the sightreading test, where only a single manual part had to be negotiated. This is probably due to candidates approaching the examination with a false suspicion that the examiners have set traps in their way. It is again most needful to draw attention to the obvious fact that a very poor chance of success awaits those who will not observe the key- and time-signatures before beginning the tests.

The most encouraging features were the great improvement in the management of the organ and the continued rise in the artistic level of the extemporisation,

> WALTER G. ALCOCK (Chairman). EDWARD C. BAIRSTOW. ALAN GRAY.

ASSOCIATE PAPER-WORK

The Strict Counterpoint was again well done, but the Free Counterpoint, while good, was a little disappointing, inasmuch as the given figure was insufficiently maintained, In the writing of the pianoforte accompaniment to a melody the candidates often showed a lack of appreciation of pianoforte style, and too little use was made of suitable accompanimental figures. Candidates should understand that a fourpart harmonization is not the style required.

The two-part work was, on the whole, musicianly and interesting. On the other hand, the harmonization of the melody was much the weakest feature of the whole exam-The parts should have more individuality and ination. There were instances of excessive repetitions of the same note, and too often the harmonization was entirely of the note-against-note order, giving the effect of little more than a hymn-tune style.

IVOR ATKINS (Chairman). A. EAGLEFIELD-HULL. C. H. KITSON.

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ASSOCIATE ORGAN-WORK

The improvement in technique which was so gratifying a feature of the last examination has not been maintained. Many old faults reappeared, and the playing generally was characterized by a degree of inaccuracy which indicated weakness in technical skill. We recommend a continued course of study in pianoforte technique. It is perhaps only in this way that the necessary improvement in organ playing can be achieved.

Technical mistakes were noticeable in Guilmant's 'Meditation,' Stanford's 'Prelude,' and Bridge's 'Adagio.' Bach was marred by careless part-playing and the adoption

of a tempo which, in some cases, was erratic.

The softer pieces were seldom played artistically. An absence of flow and continuity in the phrasing, and a lack of rhythmic energy, prevented many candidates from reaching the necessary standard.

The management of the organ was often unskilful, though we gladly noticed a considerable improvement in pedal registration. A more sparing use of the manual doubles is recommended, together with registration more fitted to the character of the music.

We cannot emphasise too strongly the importance of general musicianship apart from the mere performance of

the set pieces.

The vocal score was generally better. The crossing of parts and the repeated notes were the chief sources of trouble.

In the sight-reading test many did not secure pass marks owing to a failure to realise the change and establishment of a new key, and the fact that rests form an integral part of musical design.

The following figures may be of interest. Of 132 candidates heard, 80 failed in the transposition; 100 failed

in the accompaniment.

HENRY G. LEY (Chairman). HAROLD E. DARKE. E. STANLEY ROPER.

REGISTRATION GONE MAD

'Don't make fugue subjects stand out as if they were in capital letters,' said Mr. Harold Samuel the other day to an interviewer who asked for some tips in Bach-playing. He was speaking to pianists, of course, but the advice is still badly needed by many organists, above all, perhaps by concert players. For example, at Queen's Hall recently a recitalist gave out the subject of the 'Wedge' Fugue on a soft solo stop, and the answer on another. Apart from the unsuitability of such finicking treatment of a large-scale work, there is the further objection that such a method could not be carried out consistently without the texture in places being drastically modified (a charitable word). And, in effect, this is

what happened, we understand. (We were not present.) It is such practices as this that make the organist still somewhat of a pariah among instrumental soloists. He should test his playing by the best examples in other branches of the art, refusing to be satisfied until he can reproduce the phrasing of a first-rate fiddler or singer, the texture of a good string quartet, the crispness and clarity of a fine pianist, and, above all, the continuity in his Bachplaying that an orchestra gets in the Suites and Concertos. He would then be promoted to the position that is already his due on grounds of all-round musicianship and ability. Registration is so vital and delightful a part of solo-playing that we hesitate to decry it, for fear of being misunderstood. Yet we think it is undeniable that many of the faults in organ-playing (especially in rhythm and phrasing) are the result of over-registration. The player who feels he must be doing something with the stops in every bar can have very little confidence in the interest and appeal of the music he is interpreting. The lengths to which even musical editors will go in this direction is astounding. For example, we recently came across an American edition of Rheinberger's Monologue No. 2, in A minor. Nowhere is a simple piece of music, quite short-a mere forty-six barscontinuous in style and mood. The composer himself has marked it Poco agitato, and has given no other indication save a solitary f, leaving such simple variety as is needed to the discretion of the player. Yet the edition before us has no fewer than thirty changes of manual! We give the opening bars:

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This is registration gone mad. On the practical side it will be noted that the power of the pedal remains the same whether the manual part is soft or loud! This is no mere oversight in the opening bars; it continues throughout. If the player wishes to obtain a proper balance he must be shooting his Great-to-Pedal coupler in and out all the time. Such frantic efforts to make a simple piece of music interesting usually defeat their aim. The main effect of this Monologue lies in its oneness-its monologuishness, so to speak-and this is destroyed by constant changes of colour and power, just as its title would be if cut up into letters. Better too little registration than too much, because the responsibility of maintaining the interest is then thrown on to composer in B flat and Scherzo in F, and an improvisation.

and player—which is as it should be, for, after all, it is their job. If the music be good, and the playing worthy, the listener will not complain if the same stops are used for several bars on end.

WESLEY ANNIVERSARY

Organists, choirmasters, and others interested should note that the British Music Society is compiling lists of the published works of Samuel Sebastian Wesley for the benefit of any who desire to commemorate the fiftieth anniversary of his death on April 19. Particulars may be had from the Secretary, the British Music Society, 117, Great Portland Street, W. I. (Stamped addressed envelope,)

In our last issue we mentioned the long term of service of Mr. William Dyson as lay-clerk of Worcester Cathedral. Mr. Dyson has since been the recipient of a presentationa silver tea service bearing the inscription: 'A gift to W. Mann Dyson from the Dean and Chapter of Worcester Cathedral on his completion of sixty years' service. December 25, 1925.' The presentation was accompanied by a cordial letter of appreciation from the Dean. By the way, in our last issue we inadvertently credited Mr. Dyson with too many years, saying he was in the 'nineties. He tells us that he is not 'yet quite half-way through the 'eighties.'

The Newcastle Bach Choir gave its first Cathedral recital of the season at St. Nicholas on January 30, when four of the Church Cantatas were sung—'See ye, I'll send for many fishers,' 'Lord God, Thee praise do we,' 'Jesus sleeps, vain all my hope, and 'How brightly shines yon star of morn.' Mr. William Ellis was at the organ, Mr. Alfred Wall led the orchestra, and Dr. Whittaker The choral work was of the usual high conducted. standard.

A concert was held in Norwich Cathedral on January 14, the performers being the Nave Service Choir, augmented to ninety voices, and the Municipal Orchestra. The programme included Mendelssohn's 'Lauda Sion' and 'Hear my prayer,' the 'Unfinished' Symphony, and 'Hear my prayer,' the 'Unfinished' Symphony, and 'Finlandia.' The soloists were Mrs. Ivor Horton, Mrs. C. Twiddy, and Messrs. R. W. Durnford and Joseph Jones. Mr. Maddern Williams conducted, and Mr. E. G. Coombs was at the organ.

The first of a series of Musical Services took place at St. John's, Bognor, on January 25, the proceeds being in aid of the organ fund. There was a choir and orchestra of sixty, and the programme included Dale's 'Before the Paling of the Stars,' Haydn's Symphony No. 7, the Pastoral Symphony from the Christmas Oratorio, and organ solos by Bach and Maleingreau. Mr. Philip Dore was at the organ, and Mr. Norman Demuth conducted. The church was full.

Mr. John Pullein, organist of St. Mary's Cathedral, Glasgow, gave a lecture-recital to the Glasgow Ecclesio-logical Society on January 26, on 'British Organ Music from the 16th century to the Present Time.' His examples included pieces by Byrd, Bull, Gibbons, Purcell, Blow, Stanley, Samuel and S. S. Wesley, Ernest Farrar, E. C. Bairstow, and Harvey Grace. There was a large attendance, and Mr. Pullein's lecture aroused great interest.

The 'St. Matthew' Passion will be sung at Southwark Cathedral on March 20, at 3 p.m. The London Symphony Orchestra will assist. A few seats are reserved, and for these application should be made to the Precentor, The Rectory, Sumner Street, S.E.1. (Stamped addressed envelope.)

A new organ has been installed in Padgate Wesleyan Church, Warrington. The instrument was dedicated on January 19, Mr. William Wolstenholme giving the opening recital. His programme included Wesley's Choral Song and Fugue, Faulkes's Idyll in D flat, his own Carillon

Dr. C. H. Moody lectured before a large audience at the Royal Hall, Harrogate, on January 20, his subject being 'How we got our Church Music.' The choir of Ripon Cathedral sang unaccompanied works by Tallis, Byrd, Gibbons, Whyte, Palestrina, Vittoria, and Purcell.

At the Free Church Choral Festival to be held at the Crystal Palace on June 26, the choir of four thousand voices will sing works by Mendelssohn, Parry, Stanford, German, Handel, Balfour Gardiner, &c. Mr. Robert Radford will be the soloist.

Mr. Geoffrey Shaw will lecture on 'A Sense of Proportion in Church Music,' at St. Mary Aldermary, Queen Victoria Street, E.C., on March 2, at 8 p.m. On March 23, at 8 p.m., Charles Wood's 'Passion according to St. Mark' will be sung.

The Wolverhampton Chronicle gives particulars of the career as church organists of two brothers, Mr. Harry Richards, of Wolverhampton, and Mr. William Richards, of Sedgley, both of whom have done over fifty years' service.

The first part of 'St. Paul' was sung at All Saints', Gosforth, on January 31, accompanied by organ, strings, and drums. Mr. R. A. Waddle was at the organ, and Mr. T. W. Ritson conducted.

Mr. Samuel Warren, organist of Palmerston Place Church, Edinburgh, has been presented with an easy chair, fender-stool, and silver cigarette box, the occasion being the twenty-fifth year of his appointment.

Sydney H. Nicholson's new Passiontide Cantata, 'The Saviour of the World,' will be sung at Barking Parish Church on March 18, at 8, and on Good Friday, at 7.30.

At Henleaze Congregational Church, on January 25, the Choral Society sang Bach's 'Jesu, Priceless Treasure,' 'Blessing, Glory, and Wisdom,' and Holst's Two Psalms. Mr. A. Bartlett Hunt conducted.

RECITALS

Mr. Philip Miles, St. Lawrence Jewry-Concerto No. 5, Handel; Pastorale, Bossi; Meditation in Ancient Tonality, Grace; Minuet (Symphony No. 4), Vierne.

Dr. William Prendergast, Winchester Cathedral—Largo, Minuet, and Fugue, Handel; 'In Thee is gladness,' Bach; Fantasy on Old Christmas Carols, Hugh Blair; Variations on an Old Carol Tune, Geoffrey Shaw. Mr. John Pullein, St. Mary's Cathedral, Glasgow—

Prelude and Fugue in G minor, Bach; Chaconne, Purcell; Fantasie, Franck; Finale, Rheinberger.

Miss Marjorie Renton, St. Mary-le-Bow-Rhapsody No. 3, Saint-Saens; Preludes on 'Ein' Feste Burg,' Karg-Elert; Two Christmas Preludes, Percy C. Buck; Fantasy on

Two Christmas Carols, John E. West. Mr. H. Percy Richardson, St. John's Parish Church, Yeadon—Prelude and Fugue in D minor, Bach; Lament, Grace; Prelude on 'Rhosymedre,' Vaughan Williams;

Scherzo in A flat, Bairstow.

Mr. Arthur R. Saunders, St. Stephen's, Wandsworth— Prelude and Fugue on BACH, Liszt; Dithyramb, Harwood; Prelude on 'St. Michael,' John E. West;

Harwood; Fretude C.,
Choral No. 3, Franck.
Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury—
Finale, Lloyd; Fugue in D, Guilmant; Coronation
Merch. Mercheer; 'In Memoriam 1914,' Purcell

Mr. G. W. Harris Sellick, Patricroft Parish Church-Triumph Song, Arthur Baynon; Prelude and Fugue in E minor, Bach; Legend, Grace; Gavotte, Martini.

Dr. Gordon A. Slater, Boston Parish Church—Choral

No. 3, Franck; Scherzetto, Vierne; Concerto in B flat, Handel.

Miss Lilian Trott, St. Lawrence Jewry-Sonata No. 16, Rheinberger; Prelude and Fugue in A, Bach; March in D, Smart.

Mr. H. C. Warrilow, National Institute for the Blind-Andante in D. Hollins; Postlude in D. Smart; Minuet Antique, Watling; Fugue, Reubke. Dr. Walker Robson, Christ Church, Crouch End—Concerto

No. 3, Handel; Andante (String Quartet), Debussy; Dorian Toccata, Bach; Prelude, Fugue, and Variation,

Franck; Sonata No. 4, Mendelssohn.

Mr. A. E. Howell, Parish Church, Trowbridge—Sonata
No. 1, Harwood; Psalm-Prelude No. 3, Howells;

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Fantasia and Toccata, Stanford. Mr. Lynnwood Farnam, Town Hall, New York—Fantaisie Dialoguée, Boëllmann; Concerto No. 5, Handel; 'The Tumult in the Prætorium,' Maleingreau; Meditation in A, Bairstow; 'The Nymph of the Lake,' Karg-Elert.

Mr. L. H. Baggarley, St. Katharine's, Leadenhall Street, E.C.—'Finlandia'; Fugue in G, Bach; Andantino and

Finale (Suite No. 2), Boëllmann. Mr. H. C. J. Churchill, Royal Albert Hall—Toccata in F, Bach; Allegretto, Wolstenholme; March, Barié; Fugue (Sonata No. 3), Rheinberger.

Mr. W. J. Comley, All Saints', Hertford—Introduction and Passacaglia (Sonata No. 8), Rheinberger; Overture in C, Hollins; Fantasia in F minor, Mozart; Pastorale, Franck; Postlude in C, Alcock.

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff-Prelude and Fugue in B minor, Bach; 'Chant de Mai,' Jongen; Fantasia and Fugue in G, Parry; Finale (Sonata No. 1), Harwood.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool-Sonata No. 1, Mendelssohn; Civic March, Ellingford; Prelude, Theme, Variations, and Finale, Guilmant;

Allegro non troppo (Sonata No. 3), Stanford.

Mr. Allan Fortune, Keighley Parish Church—Sonata No. 1, Mendelssohn; Solemn Festival, Rheinberger;

No. 1, Mendessonn; Sosemb Festival, Abendesse, Gothic Suite, Boëllmann.

Mr. Owen le P. Franklin, St. Mary-le-Bow, E.C.—Prelude and Fugue in B minor, Bach; Adagio (Clarinet Concerto), Mozart; Final in B flat, Franck.

Mr. Fred Gostelow, Flinders Street Presbyterian Church, Adelaide, S. Australia—'Egmont' Overture; Toccata and Fugue in D minor, Bach; Choral No. 3, Franck; Overture in C. Holling.

Overture in C, Hollins.

Mr. A. M. Hawkins, St. Stephen's Walbrook—Alla Marcia, Rheinberger; Allegretto grazioso, Frank Bridge; Two Chorale Preludes, Bach; Fugue on the name BACH, Schumann.

Mr. John Holgate, St. Alban's, Cheetwood-Fantasia and

Fugue in G minor, Bach; Bénédiction Nuptiale, Hollins; Sonata No. 1, Guilmant.

Dr. Reginald H. Hunt, St. Mary's, Bryanston Square—Concerto Grosso, Corelli; 'En Bateau,' Debussy; Choral No. 3, Ergneth Carillon, Elegar

No. 3, France; Carillon, Elgar.

Mr. Samuel Kerry, St. Lawrence Jewry—Prelude and Fugue in E flat, Bach; Allegretto, Wolstenholme; Alla Marcia, Ireland.

Mr. W. F. Kingdon, St. Lawrence Jewry-Passacaglia, Bach; Psalm-Prelude, Howells; Fantasia and Toccata in D minor, Stanford; Sonata in F sharp minor (slow movement), Rheinberger.

Mr. Frank Newman, St. Peter Mancroft, Norwich-Choral No. 3, Franck; Fugue in G, Parry; Rhapsody, Grace;

Two Sketches, Schumann.

Mr. Guy Michell, St. Mary's, Brighton—Prelude and Fugue in B minor, Bach; Allegretto, Mulet; Two Chorale Preludes, Reger; Marche Héroïque, Saint-Saëns. Mr. J. Roland Middleton, Mold Parish Church-Sonata

No. 11, Rheinberger; Scherzo, Guilmant; Prelude on 'Hyfrydol,' Vaughan Williams.

APPOINTMENTS

Mr. Melbourne Holman, choirmaster and organist, Holy Trinity, Brook Green, W.

Mr. W. Irwin Hunt, choirmaster and organist, St. John's Wood Presbyterian Church.

Mr. Ernest W. Pettit, choirmaster and organist, St. Peter's,

Elgin Avenue, W. r. H. Vernon Roach, choirmaster and organist, St. Philip's, Worcester Park, Surrey.

Mr. Edward G. Yeo, choirmaster and organist, Monken Hadley.

London Concerts

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ROYAL PHILHARMONIC SOCIETY

Unless my memory is at fault, the financial prospects of the Royal Philharmonic Society are not The concert given last month exactly flourishing. under the conductorship of Rhené-Baton showed that if its income is declining the Society has only itself to blame. After all, the public can be attracted only by excellence excellence of programme and excellence of performance. Rhené-Baton gave us neither the one nor the other. The orchestra at best was like a brass band 'fra Lancashire' competing at the Crystal Palace. The programme consisted mainly of French music of a typical 'second-best' type. The soloist was Ricardo Viñes, of whose ability we were unable to judge on this occasion, since the orchestral accompaniment to his Mozart Concerto was easily one of the worst ever heard in London. It has been said that Rhené-Baton was hampered in his work by the fact that the orchestra was new to him. If that is so, then it was folly to ask him to conduct the Philharmonic Orchestra. There are conductors-Toscanini amongst them-who, to be heard at their best, require more rehearsals than can be given under present conditions here. It is, then, obviously useless to bring them over, and if they are men of determined character they will refuse to come. No possible explanation can be proffered, however, for the hopeless inadequacy of the accompaniment to Mozart's Concerto. An orchestra of amateurs reading it for the first time would have done better, or at least would have shown some compunction. But the Philharmonic Orchestra went on with the determination of a child who breaks a toy to see what is 'in it.'

The programme was typical of a time in which music can be offered to the public not because it is good, but because it is the music of Czecho-Slovakia, of Jugoslavia, &c. It was mainly French—but it did not contain a single example of the best French music, either of the present or of the past. B. V.

QUEEN'S HALL SYMPHONY CONCERTS

A programme of Mozart and Haydn, on January 23, proved to be somewhat of a miscalculation. Symphony (No. 25, in G minor) and three Concertos by Mozart, and the 'L'Isola disabitata' Overture and Lamentatione' Symphony of Haydn, make a formidable show on paper. In practice the scheme led to monotony. Having heard a Concerto for two pianofortes, we were in no mood to endure yet another work of the kind for three pianofortes. The slender amount of variety was soon exhausted. Why, on such occasions, the pianofortes used should be all of one make (and therefore of one tone) is difficult to understand-on artistic grounds, that is. Some day the experiment should be tried of substituting a harpsichord for one of the pianofortes. With the other powers scaled down, the effort might well be engaging. The pianists were Miss Fanny Davies, Miss Mathilde Verne, and Mrs. Norman O'Neill. The remaining Concerto was for horn, with Mr. Aubrey Brain in such good form that the inevitable anxieties with which we hear (and see) such feats often gave way to delight. The Haydn Symphony was the most interesting work, with its many original touches. It should have come earlier in the programme, where it would have been a welcome relief to the over-long dose of Mozartean neatness-not to say complacency, for there was too

facile music make us realise the hard-wearing quality of Bach, with his continuity, athletic basses and rhythms, and the constant harmonic interest set up by vigorous polyphony.

H. G.

A Bach programme filled Queen's Hall on February 6, and the enthusiasm was such that it actually disturbed the performers. d'Aranyi was so deeply moved by the warmth of her reception when she appeared on the platform that she seemed bent on deserving it by doing her utmost when her average standard would have done. The result was an uneven, restless, and in part rough performance of the Concerto in E, which, according to the precedent set by Gevaert, of Brussels, was accompanied by strings reinforced by the organ. This is well, but greater discretion is needed on the part of the organist than was shown by Mr. Kiddle, who, perhaps, was too far above the soloist to realise how ill the tremolo matched the string instrument. The Concerto for two violins was adequately played -no more-by Miss d'Aranyi and Madame Adila Fachiri. Two Pianoforte Concertos-one for pianoforte solo (Miss Harriet Cohen), the other for two pianofortes (Miss Cohen and Mr. Arthur Benjamin), and a 'Brandenburg' Concerto for strings, on the other hand went admirably. At the end we had a Suite arranged for orchestra by the conductor, Sir Henry Wood. It was excellent in parts. The second section, for instance, had not a flaw, but there was one section when Bach sounded more like Bizet than we would have thought possible. B. V.

LONDON SYMPHONY ORCHESTRA

The L.S.O. concert on February 1 was another triumph for Sir Thomas Beecham. is reported as being a somewhat difficult person to deal with, and rather 'unbusiness-like'-whatever that may mean. One thing, however, is certain: he cannot be allowed to live in retirement. A conductor who can make what he made of the 'Bartered Bride' Overture, who can put such stimulus and vitality into 'Heldenleben' belongs to the public. We cannot afford to ignore our best men at this critical time in our musical history. And 'Heldenleben' is a great test for a conductor. The hero is sick: sick with self-love. Great ideas still come to him, but he no longer reads clearly his own soul, unperturbed by the clamours from a lower world. He is agitated, ill-at-ease, and the conductor has to act the physician, soothing, encouraging; administering now a sedative, then a stimulant. Beecham did all this to perfection,

The soloist was Erica Morini, whose playing was infinitely better than her choice of Goldmark's Concerto, so suave and plausible that it becomes insignificant.

B. V.

HANDEL TO MOZART

for one of the pianofortes. With the other powers scaled down, the effort might well be engaging. The pianists were Miss Fanny Davies, Miss Mathilde Verne, and Mrs. Norman O'Neill. The remaining Concerto was for horn, with Mr. Aubrey Brain in such good form that the inevitable anxieties with which we hear (and see) such feats often gave way to delight. The Haydn Symphony was the most interesting work, with its many original touches. It should have come earlier in the programme, where it would have been a welcome relief to the over-long dose of Mozartean neatness—not to say complacency, for there was too little of Mozartat his best. Two hours of such shapely,

it is not an exquisite entertainment—it must be an exciting one—that will take people out of nights.

Mr. Bernard's orchestra is wonderfully well composed. And we thank the players for not treating the 18th century too gingerly. Possibly they were a trifle overbearing towards the harpsichord in Mozart's Concerto in B flat, K. 456. But one has not a very certain standard for judging the effect of a Harpsichord Concerto. A Suite from Rameau, 'Les Fêtes d'Hébé,' arranged by Mr. Cooper, was a departure from the beaten track, mitigated by the appearance of a favourite 'Tambourin.' But nothing throughout the evening was common. The 'Alessandro' Overture of Handel was fine, sturdy stuff; the Scarlatti Sonatas of Mrs. Woodhouse's second appearance were of the daintiest, most witty, and spirited rococo. We do not know half enough of the younger Scarlatti. The Symphony was Haydn's 'Farewell,' carried out with the due rites-the turning of a switch at the bandsmen's desks taking the place of the blowing-out of candles. The players departed with solemn, noiseless politeness.

BUDAPEST QUARTET

The Budapest String Quartet (Messrs. Hauser, Pogany, Ipolyi, and Son) appeared at Wigmore Hall on January 27 with a programme which consisted of Beethoven's Quartet in B flat major (Op. 18), Reger's in E flat major (Op. 109), and Tchaikovsky's Quartet in D major (Op. 11). The players' abilities were demonstrated most clearly in the Beethoven work, where meticulous regard for and under-standing of the composer's aim resulted in a perfectly flawless performance. The slow movement in particular stood out as a faithful interpretation in which 'nothing extenuate, nor set down aught in malice' was the guiding principle. Its strict application gave us in just proportion the greyish picture Beethoven has painted unrelieved by sudden climaxes, generous lyricism, or unexpected touches of humour such as break through the last movement. The Quartet's technical skill and endurance, on the other hand, were tested (and thoroughly tested) by the Reger item-a long, wearisome essay in the art of modulation, as interesting as the composer's text-book on harmony. Not so much obscure as turgid (like many other works of Reger's), it has pages of some beauty and a few lines of great worth. But while most others see things more clearly as they get along, Reger seems to become more and more involved the further he goes. That he is a great master of the art of composition in all its branches is beyond doubt, but it is equally beyond doubt that here his skill was not a help but a bane which prevented him from stopping in time. It seems to have been his ambition to make the longest speech of the evening. He succeeded in this to perfection-and also in making a speech seem even longer than it actually is. After Reger, Tchaikovsky -with his infinitely slighter technique but infinitely more human mind-was very welcome, even though in the first movement these Budapest players were not equal to their earlier performances.

FACULTY OF ARTS

A series of modern chamber concerts began at the 'Faculty of Arts' Gallery, Golden Square, on February 2, with performances by Mr. Edgar R. Wilby's String Quartet, songs by Mrs. Thursfield, and pianoforte playing by Mr. Arthur Benjamin. nothing worth mentioning for thirteen years.

The programmes (in the second of which, March 2, a new Trio by Gustav Holst figures) are intelligently arranged. Unfortunately the little gallery is about as hostile a place for music as one has ever known. Music there does not offer itself to you, but is thrown at you at close quarters. You are acutely aware of the smallest scratchiness or (in the case of the pianoforte) woodenness in the music-making. Every sort

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of tone that night sounded dead.

It was, then, by some intellectual rather than sensuous apprehension that one decided to applaud Mr. Gerrard Williams's second String Quartet. Its four short movements make up an extremely pretty achievement. There is some French influence, undoubtedly-in particular a reference to the Scherzo of Debussy's G minor Quartet. But here--let us recognise it-is a modern English piece which is not merely to be patted on the head and sent away with a penny to run and play somewhere else. It deserves to be made to feel at home. Mr. Benjamin was so clever as to play Mr. Arthur Bliss's set of four pianoforte 'Masks' with an air of spontaneity, though the music—full of quips—seemed designed to baffle the memorizer. Mrs. Thursfield sang Ravel, and the concert ended with a Quintet of Boccherini, in which the 'Faculty of Arts' audience recognised the celebrated Minuet with all the joy of Saturday night 'Promenaders.'

Why are these concerts termed 'Concerts Spirituels'—i.e., 'sacred concerts,' which they are not? Foreign terms are absurdly over-used in musical London. Let us resort to English rather

than mis-use them.

SPENCER DYKE QUARTET

Violins-to say nothing of violinists-are peculiarly sensitive things, and either the instruments or the players seemed a trifle out of humour on February 8 when the Spencer Dyke Quartet appeared at Wigmore Hall. Apart from occasional impurities of tone and intonation, there was a tendency to anticipate the climaxes of a Beethoven Quartet which did not add to its beauty. Perhaps the players resented recent criticism which suggested a lack of 'bite' in their tone. But if 'bite' is what they are aiming ..., they have got only as far as 'scratch' at present. They gave us also the first performance of an 'Ode to Autumn,' by Napier Miles, for voice, string quartet, oboe, and clarinet. This is a gentle, melodious work, free from any taint of modernism, impressionism, or any other 'ism.' B. V.

STRAVINSKY'S OCTET

Stravinsky's Octet for wind instruments (called an 'Octuor'—but why borrow a French solecism?) was played at the Music Society's concert, on February 9, by part of Mr. Anthony Bernard's orchestra. We do not know whether this composition has evoked a quasi-metaphysical disquisition from M. Boris de Schloezer, but we hope so, since otherwise it can have filled no purpose in life. It sounded as though it were meant to be funny; but, whether or no, it saddened us, for the years are passing, and all that Stravinsky—the wondrous, coruscating young hopeful of 1911-14—produces is this sort of idle buffoonery. The Octet naturally causes a grin or two. But who, playing the fool with eight wind instruments, could not do as much? The plain fact of the case seems to be that Stravinsky has done nothing worth mentioning for thirteen years.

Paul Hindemith's inconsiderable scraps of wind 'Kammermusik' were also produced at this concert, to which Ricardo Viñes lent distinction by his icily-decorative pianoforte playing.

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'MR. PEPVS'

Ballad operas are all the vogue. Let us be glad, for otherwise there would be no entertainments with reputable light music, musical comedy having gone to 'Mr. Pepys,' by Clifford Bax and Martin the dogs. Shaw, at Everyman Theatre, Hampstead, is a clever, tasteful, painstaking follower of 'The Beggar's Opera.' It made a very pretty entertainment, though it lacked the spontaneity of its exemplar. Somehow we never became convinced that Mr. Bax had his whole heart in the venture. It was as though a plain young man of to-day had got himself up for a fancydress ball. He does it thoroughly-historical detail all correct, bow and deportment properly studied. But he will, we are sure, change back into everyday clothes with alacrity. So Mr. Bax might have been challenged to take up a Restoration rôle, and he proves his cleverness by doing it so neatly. A Charles II. Done in a moment! Wigs and dramatist? picturesque clothes, and a well-simulated rakishness!

The hero of the piece is Pepys. Pepys is quite His book is here to prove he was a man, in case he should for more than a moment be thought of as Mr. Bax's puppet. The amours revealed in the Diary give an excuse for Macheath scenes, and the link with 'The Beggar's Opera' is all the stronger since Mr. Frederick Ranalow is Pepys. The present generation flatters itself on its broadmindedness and charity towards Restoration licentiousness, Pepys's amours were altogether more serious and dark and less picturesque and formal than Mr. Bax's little show, which has really had to leave Pepys out. It is another Macheath opera, and the crowds will go forth to see Mr. Ranalow. He brings to the scene a flowing geniality which does not seem to be in the careful, elegant libretto itself.

Pepys's passion for music gives a useful excuse for much song! Here again—and it is our only point against Mr. Martin Shaw's share in the work—we are aware of a rather cautious reproduction of an old pattern. Mr. Shaw sticks close to the epigrammatic brevity of 'The Beggar's Opera' songs, and in small space he has contrived many attractive little pieces that will please both the knowing and the casual ear. He has, we should say, saturated himself in late 17th-century tunes, and he is never at a loss for a merry thought quite in keeping with the period. Very likely there may be a permanent foothold for some of these pieces.

The opera is very cleverly and prettily staged, in the smallest possible space. Mr. Pepys is surrounded by a bevy of agreeable young women. It will be very surprising if it is not found to have hit the mark.

C.

Miss Laurie Cruwys (contralto) gave a conditional marks and the deposition of the depo

SOME SINGERS OF THE MONTH

Madame Elizabeth Schumann, who had already made good friends at Covent Garden, has extended her London experience and, by giving a song-recital at Wigmore Hall (January 25), earned new regards. A sweet and highly-cultivated singer.

Her success is an indication of the recent improvement in the standard of singing in German-speaking songs, such as Parry's 'Ye little birds,' she sang very

countries. The best women singers of recent years have nearly all come from Vienna, Munich, or Dresden. None from Italy! The Italian men are still the best, however.

Madame Schumann sang Mozart, Schubert, and Strauss. It was a provincialism to give us 'Deh, vieni' in German, but generally her Mozart singing was enjoyed—for in it she finely matched tone and sentiment, and the diction was to the last degree polished. A difficult 'Alleluia,' new to the writer, was an occasion for a remarkable technical display, supple and full-throated.

Among her best successes were Schubert's 'Trout' and 'Im Grünen,' and Strauss's 'Cradle Song'—the first two were exquisitely spritely, and the legato of the last was beautifully sustained. Fault-finding may be reduced to a minimum. Only here and there one remarked exaggerated slurring, an inclination to stress an unimportant word, and a certain stiltedness. The result of this was to remind us that this charming person's art was studiously considered and calculated. It did not create the illusion of a natural ebullition. Mr. George Reeves's pianoforte playing fitted the singing like a glove.

Madame Elena Gerhardt gave a recital at Queen's Hall (February 2), and was also applauded at one of the Albert Hall Sunday concerts. No singer has a more faithful body of insatiable listeners here, and they have been gratified by her recent excellent form, At Queen's Hall, she sang Brahms in a way—full of dignity, understanding, and a solid conviction of the worth of the sentiments expressed—that was to be remembered. Madame Gerhardt, by exception, included in her programme some Italian and English songs. It is generally accepted as a deliberate compliment that a German singer should take up Purcell, and Madame Gerhardt's pronunciation was exceedingly good. In this group of pieces, however, her technique was more exposed than in the songs which are her special domain, and its weakness was particularly visible. She was apt to forget the rule that a phrase should be finished with a still open throat, whereby the impression is made that the singer could go comfortably on and on. Her long phrases sagged in the middle, and she did not hesitate to alter a vowelsound in its course. These detailed criticisms of the work of a highly outstanding and artistically conscientious singer are called for because her overwhelming popularity may lead to an imitation of her (Faults are easier to imitate than virtues.)

A baritone, Mr. C. Ciarni-Black, sang at Wigmore Hall with abounding confidence. He helped his expression by semaphoring his intentions with arms and hands. He based his tone, which was not by any means unpleasant in itself, on the deepest possible ah—a good, useful vowel, but not the only one. Of course the effect was monotonous, and in general the singer's performance was immature.

Miss Laurie Cruwys (contralto) gave a concert at Æolian Hall, proving so well in more than one way her artistic feeling, that one regretted she should not sing better. She made the impression of having altogether under-rated the requirements of, and necessary preparation for, professional singing. She began phrase after phrase as though it would be carried along and brought to an adequate end by some power within the music itself. That is all very well with lighter-than-air phrases, and some tripping songs, such as Parry's 'Ye little birds,' she sang very

pleasingly. But the heavier-than-air phrases fell to the ground. The singer's quickly varying sympathies with the moods of her songs convinced one that a deeper study of her art would be well and usefully undertaken.

An American singer, Mr. Herbert Swing, at Wigmore Hall, struck me as being of a serious-minded order. His programme in itself proved as much. His tone easily filled the hall, but the quality of it wanted refining. Only occasionally did a trulyarticulated word appear amid all this sound. Until Mr. Swing learns to pay out his breath in an artistic manner, his diction will remain undecisive, and his tone top-heavy.

Miss Joan Muirella at the same hall undertook far more than she can yet properly accomplish. She has a useful contralto voice, but of most of her performances one can only say that they were 'undigested.' She made her way through many songs as if it were a mere ramble. Her French, in

particular, was impossibly bad.

Miss Linda Seymour (Wigmore Hall, January 25) was one of the best of the younger singers heard. A contralto, she had learnt how to produce a good flowing tone without the affliction of the usual contralto's 'plumminess.' And she could lighten her tone in a well-sustained piano. She sang the usual enormous variety of songs-a greater variety than almost any artist, let alone a young person, could adequately interpret. But it is the practice of present-day recitalists to produce at West-end concerts any songs they may happen to have studied or merely to have liked, without being able to throw any real light on the music. We must not reproach Miss Seymour in especial for this practice, for she gave us some uncommonly agreeable singing.

Mr. Dunstan Hart (Wigmore Hall, January 21) was a very young baritone with the beginnings of an excellent voice. At present his technique is

amateurish.

The opera performances at the Old Vic. are interesting as a nursery of young dramatic singers who are working in a more arduous field than that of semi-amateurish lyrical singing. 'Aïda' on February 11 was a tall order for these aspirants, but the singing was of great interest and certain merit. The tenor, Mr. Henry Wendon, is someone to watch. His voice was light for the great task. He did not give us thrilling singing, but it was free and likeable, and never at all bothered by the tessitura. It strikes us at present as a voice for Mozart or for 'Rigoletto.'

The Aida, Miss May Busby, sang the two great solos extraordinarily well, especially the one in the Nile scene. A big and a telling voice, but not yet a voice of especially beautiful quality. Miss Busby has already a knowledgeable art, and she husbanded her resources (as the tenor had not known how to do); she gave us a sense of the inwardness of the part, and could burst into a blaze of passion. Miss Busby should be careful to sing her lower notes on the chest register. When the music went below F she could make no effect against the orchestra.

H. J. K.

SOME PIANISTS OF THE MONTH

Mr. Sciaretti (from America) gave two recitals at Wigmore Hall. Spasmodically torrential, his playing would be of more interest had he a greater sense of proportion and fine phrasing, without which essentials music can be so desolating. Miss Nancy Thorp, at and analytical notes is all to the good, though

Grotrian Hall, was at her best in the limpidly flowing early music with which she opened her programme. Later, appearing to attempt to see every note as it was played, she mesmerised herself to a standstill. Allowing for the undoubted difficulties of facing a public audience, it cannot be said that she showed a real grasp of Beethoven's Sonata, Op. 31, No. 3. Miss Edna Garrard (Grotrian Hall) also experienced sad lapses of memory, without exhibiting the musical qualities of the former player. Both these ladies would seem to require further development and discipline before appearing again. Mr. Harry Field (Grotrian Hall), a Canadian pianist whose programme bristled with laudatory notices, amongst which were three from the greatest English dailies, may have forgotten much. but-after a conscientious if brief hearing, we regretfully concluded that he had not begun to know the meaning of music, or to suspect the potentialities of the pianoforte. In the Paganini-Liszt Variations there were cascades of wrong notes, and sentimentalised cadences in Liszt's 'Consolation' in D flat. These were drawn out beyond the limits permitted herself by the most offending prima donna.

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This sloppiness is depressing! Is one too censorious? What is this will-o'-the-wisp quality that evades capture? It is the bloom on the grape—the delicacy of texture and fragrance of the flower - the breath of spring - the unselfconsciousness of a child. Definite but elusive, in music it is perhaps best illustrated in the playing of a great string quartet. It cannot be taught or tacked on to other accomplishments, but is personal, intuitive, and has something to do with spreading roots in congenial soil, and expanding in sunlight.

At last a more cheerful note! Miss Ethel Bartlett, at Wigmore Hall, on January 26, gave us for an hour that rare privilege of enjoying the intimate thoughts and society of some of the great spirits of the earth. This was music welling up from the living spring. Miss Bartlett possesses that exceptional gift of the true interpreter of merging her personality in that of the composer she interprets, and which-given adequate technique-results in the power to express the essence of their music. Opening her programme with Bach-two Bourrées, two Chorale Preludes, and the Prelude and Fugue in A minor-she then played Beethoven's Sonata, Op. 110, other composers being Debussy, Delius, Ireland, Rachmaninov, and Chopin.

Miss Katherine Bacon has such capacity that we regret to record a gradually diminishing interest in her playing at Wigmore Hall. Brilliant, forceful, and sure, her performance was marred by lack of quality in her tone. She appeared to make too much use of the soft pedal, and on the other hand, to force her loud tone. Her Bach was good, but the breadth was destroyed by over-emphasis of occasional notes which, important in themselves, did not require such 'pointing out.' One was reminded of those students of campaigns who, working them out at home, stick pins into the strategic positions on the map. Miss Bacon stuck in too many pins. Though her playing of the Appassionata Sonata displayed grip, one wondered at times whether passion was not degenerating into bad temper. But even in the most agitated moments she never jumbled a passage or lost a note. Though one or two numbers in Debussy's 'Children's Corner' were good, there was a general lack of delicacy and subtlety.

The present crop or efflorescence of historical

it is more easy to write an analytical programme than to secure a superb performance, and one would forego the former if the latter were assured. Mr. Willoughby Walmisley, who gave two recitals at Æolian Hall, introduced them by a chronological chart of composers, and a historical review and analytical notes in his programme. A keen and sincere lover of music, Mr. Walmisley, though displaying excellent qualities, handicapped himself in his exposition by his disturbingly erratic time. One was not quite sure whether this was unconscious or intentional

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Miss Susanne Morvay (Æolian Hall) began her recital with Bach's Chromatic Fantasia and Fugue. She was almost too energetic in the Fantasia, and there was a consequent lack of clarity. The Fugue was worked out on a large scale, being clear, rhythmical, and well wrought up. Miss Morvay has developed mannerisms, and indulges in too much rubato. Possessing a good touch and technique, her loud playing is too violent; indeed at times one wondered whether her instrument was a pianoforte or an anvil. The 'Pastoral' Sonata was wanting in the delicacy and charm that should distinguish it, and the Andante was taken too slowly to 'get over,' to use a theatrical expression. It was unfortunate that her memory played her false in a very loud and frenetic passage in Chopin's F major Ballade, which was hammered out several times (ffff) before she was able to weld it to her satisfaction—if not to ours.

D'A.

CHORAL CONCERTS

With the exception of 'The Messiah,' 'Samson' is probably performed more frequently than any other of Handel's oratorios-say once or twice a year in Central London-for masterpieces like 'Jephtha,' 'Judas Maccabæus,' and 'Saul' seem to have slipped out of the modern repertory altogether, to our grievous However, if Handel is to be represented to musicians by one choral work, most Handelians would vote for 'Samson.' To begin with, the 'book' is, for a change, really satisfactory. Newburgh Hamilton's muse, when left to herself, may have been decidedly pedestrian, but she showed a pretty talent in compiling and dovetailing the products of another and greater muse-that of Milton, whose 'Samson Agonistes,' reinforced by passages from other works, notably a beautiful one from 'The Hymn to the Nativity,' constitutes the bulk of the poem. As regards the music, quite apart from familiar and well-loved things such as 'Let the Bright Seraphim,' 'Total Eclipse,' Honour and Arms,' the score abounds in revelations of Handel's overpowering and in many ways unique genius. The recitatives alone are masterpieces of psychological insight, and, in regard to the hero himself at any rate, of still undiminished poignancy. The choruses include 'Then round about the starry throne,' one of the most satisfactory essays in choral writing that even Handel ever produced. The duet, 'Go, baffled coward,' and many arias, among which 'How willing my paternal care' can alone be specified, remain to attest the essentially operatic flair of the composer.

Unfortunately, under modern conditions, 'Samson' can hardly be presented in its entirety. Motets to deal with on the s Something must be 'cut,' and the part selected for the process is mainly that of Delilah, which seems a pity. The lady is whitewashed by means of lawful pleasantly devised and effective.

matrimony in the text, but Handel's music leaves no doubt as to what he intends us to think of her. Most of her numbers, however, being omitted, she becomes a mere lay figure, and not a little ridiculous at that. If only conductors would take the recitatives at the proper (not the traditional) pace—that is to say, almost but not quite the pace of recitativo secco in opera—not only would the recitatives themselves gain immeasurably, but more of the music could be given. The disease that has settled on oratorio recitatives, however, appears to be incurable, if, indeed, it has not already billed the pretient.

killed the patient.

The performance of 'Samson' by the City of London Choral Union, under Dr. Harold Darke, at Central Hall, Westminster, on February 9, which gave occasion to the above reflections, had at least one great meritit was really alive. There were mistakes-a bad one in the third part-and the tone of the tenors left a good deal to be desired, but soloists and choir sang the music as if they liked it-not in the perfunctory manner of certain recent performances that shall be nameless. Indeed, Miss Janet Powell, the contralto, proved herself a good Handelian singer with a real sense of style; and Mr. John Adams, the tenor, showed that he appreciated what the music should sound like, even if his voice did not always allow him to translate his intentions into actuality. Mr. George Parker, the bass, was more impressive as a Hebrew Father than as a Philistine Bully, and Miss Bertha Steventon courageously attempted the perhaps impossible task of singing 'Let the bright seraphim' after wrestling with what remained of the musical lures of Delilah.

A large audience went to the Albert Hall on January 30 full of enthusiasm to hear the Royal Choral Society sing 'Hiawatha.' No other choir has done more than the Royal Choral to make and maintain 'Hiawatha' as a classic, and Coleridge-Taylor's picturesque trilogy remains in the repertory with everybody's consent. With all the tragic story of Minnehaha's death overshadowing its middle portion, it is the brightest afternoon's music that the Society provides, with the exception of the Christmas carol concert.

In the hands of the Royal Choral Society and under the guidance of Dr. Malcolm Sargent, the music lost none of its lustre. The choir sang with the certainty and expressive freedom of long familiarity; in fact, it is common knowledge that many or most of the singers know the 'Wedding-Feast' by heart. The solo parts were taken by Miss Ruth Vincent, Mr. Morgan Kingston, and Mr. Harold Williams.

A few hours later the Alexandra Palace Choral and Orchestral Society was performing the same music at the Northern Polytechnic, under Mr. Allen Gill. The only difference in the standard of performance was that Mr. Gill had a number of amateur players in his orchestra, and for that his Society loses no marks of credit, but rather gains them.

The London Choral Society, under Mr. Arthur Fagge, held a miscellaneous and rather experimental evening on February 10. One of the experiments, Elgar's 'There is sweet music,' had to be abandoned without a trial. It certainly contains trouble for a choir that has four new part-songs and two Bach Motets to deal with on the same evening. The Motets were 'Now shall the grace' and 'I wrestle and pray,' and the part-songs were four Scottish compositions or arrangements by John Foulds, pleasantly devised and effective.

'The Kingdom' was performed on January 23 by the People's Palace Choral and Orchestral Society one of the most prominent of the organizations to which we look for light and leading in the outer musical circle of London. Under Mr. Frank Idle the choir showed the power of thoughtful expression that the music demands.

At the Crystal Palace there was a pleasant Sullivan-Elgar concert by the Choral and Orchestral Society on January 30, under Mr. Walter Hedgcock, and on February 13 the Penge and District Society, conducted by Mr. Alfred B. Choat, gave a performance of

'King Olaf.'

The London Sunday School Choir held its annual concert at the Royal Albert Hall on February 13, when anthems and choruses by Handel, Mendelssohn, Stanford, and Walford Davies, and part-music by Gibbons, Bishop, Elgar, and others, were sung under Mr. Walter White. Mr. Wesley Hammet conducted the orchestra.

Beethoven's Mass in C and the 'Choral' Symphony were given at the Baths Hall, Wimbledon, on January 26, by the Wimbledon Choral Society. The

conductor was Mr. Kenneth Brown,

The first public appearance of the new Bach Cantata Club occurred at St. Margaret's, Westminster, on February 15. The solo singers were Miss Dorothy Silk and Mr. Arthur Cranmer; and under Mr. C. Kennedy Scott a select and well-balanced choir of about thirty voices took part in three Cantatas. These were 'Das neugebor'ne Kindelein' (No. 122), for soprano and bass, chorus, strings, oboes, harpsichord, and organ; 'Jauchzet Gott' (No. 51), for soprano, strings, trumpet, and harpsichord; and 'Liebster Jesu' (No. 32), for soprano and bass, chorus, oboe, violin, strings, and harpsichord. Everything was done according to Bach's scoring, or, in the case of some figured basses, a skilful imitation of it, and the dimensions were those that were common in Bach's day. The Prelude and Fugue in B minor were played by Mr. E. Stanley Roper.

Letters to the Editor

'ABSOLUTE PITCH'

S1R,—In your 'Answers to Correspondents' column in the January issue you refer to 'absolute pitch.' This 'gift' has always greatly interested me. How can it possibly be a drawback or, as is stated, 'a nuisance'? The only possible nuisance it might be is if a musician had the gift and played one of the transposing instruments in an orchestra. Otherwise possession of this sense is nothing but a sheer joy and ever-constant delight.

How is it one can correctly tell the pitch of two instruments tuned a complete semitone apart? Several times I have tested this, and in pianoforte shops, where all the instruments are differently tuned (some differing more than a semitone), I have never failed in correctly stating notes or chords or keys. Is it common or very uncommon?—Yours, &c.,

A. P.

'TEMPERING THE WIND TO THE SHORN LAMB'

SIR,—Since so many of your readers must have read Mr. Brent-Smith's article in the January number, may they not have before them at least one other point of view this month? Mr. Brent-Smith complains that the uneducated musical public is given no tunes they can understand (Palestrina, Byrd, Tallis), and pleads for the 'simple melodies' of Handel, Schubert, and Beethoven.

Let us divide up this ill-used people into two categories

Let us divide up this ill-used people into two categories the left and right respectively of the white notes they lie
—rural and urban. The rural population hears music between. The same is noticed of C♯ and D♯, but here the

chiefly (a) in the Sunday anthems, (b) by wireless, (c) from village home-trained choirs. I should say that very few country parsons and organists train their choirs to sing Palestrina, and club-room concerts do not often include Byrd, but very often 'render' romantic German pianoforte solos and songs about roses, love, and moonlight. And doesn't the country occasionally hear 'The Messiah'? The urban population hears music (a) at 'celebrity' concerts, (b) by wireless, (c) through its own endeavours in singing and chamber music. I have never heard, nor ever seen, a 'celebrity' concert programme which has not included pieces by Beethoven, or Schubert, or Chopin, or all three. The tuneless Bach, Palestrina, and Byrd rarely, if ever, appear. Nor do they appear in amateur concerts, because the 'simple melodies' always attract player and hearer for the simple reason that they are simple. Wireless does not force us to listen to Palestrina, but gives us plenty of intelligible stuff. The gramophone too—but we are too uneducated to use them.

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There is, however, a bigger question behind it all—the thick shadow of German romanticism. England cannot free herself from it. She has had in the past the finest music in the world, and she has at present a large school of promising composers; yet she clamours for more German treacle. The sooner Mr. Brent-Smith's uneducated people are made to realise that Englishmen can write 'simple melodies,' and have written them, the better it will be for

s all.

Too patriotic perhaps? But nevertheless necessary,

—Yours, &c.,

W. A. G. Browne.

Oxford.

AN ARPEGGIO POINT

SIR,—It is almost with a feeling of presumption that I suggest to my fellow pianists there is something in the details of technical instruction they have overlooked; and therefore, with a preliminary protective apology, I offer the following remarks on a matter that for me contains something of value and importance. I refer to the non-use of the arpeggio of the dominant major ninth. So far as I have been able to ascertain, no pianists' examination syllabus, from those of the highest diplomas downwards, includes this arpeggio among the requirements specified. It will be asked, What virtue can be claimed for it which makes its omission a matter of importance? The answer, I think, is simple and obvious.

The value of arpeggio-playing lies in the power it possesses of developing lateral control of the fingers, upon which the correct placing of the finger-tips over the various chord shapes depends—a delicate muscular acquirement called for by the construction of the pianoforte keyboard.

The necessities of pianoforte-playing emphasise the importance of equal development of each hand, although in actual playing the character of the work performed by the two hands may be for the greater part different,

especially in elementary music.

Now the finger shapes of the dominant seventh in the two hands are different, since the notes are selected in the same direction, whereas owing to the construction of the hands the fingering is set out in opposite directions. In playing an arpeggio of this chord each hand therefore acquires a different finger shape. It may be contended that the inequality is rectified when all the different dominant sevenths are studied, and that ultimately the result in both hands will be the same. But a curious fact emerges, for the dominant shapes in one hand are the dominant major ninth shapes in the other, so that unless the latter arpeggio is used the development of the hands can never be equal.

This can be proved by considering the construction of the keyboard and noting the distances that correspond when taken in opposite directions. So far as white notes are concerned, all distances of equal interval are similar, but once black notes are employed it is no longer so. Thus D to F\(^x\) is smaller than E to G\(^x\), and so on. This is due to the placing of the black notes in relation to the white; G\(^x\) is centred between G and A, but F\(^x\) and A\(^x\) are placed to the left and right respectively of the white notes they lie between. The same is noticed of C\(^x\) and D\(^x\), but here the

displacement is greater, causing the space between the two black notes to be greater than the spaces separating the three black notes. It follows that intervals between white and black notes have a variety of width that needs to be taken into account, as, although the differences are minute, it cannot be denied that all pianoforte playing is a matter of minute differences, and accuracy depends on the ability to control the fingers to this delicate extent.

So far as regards common chords the work done by each hand is identical—D major in the right hand being similar to the second inversion of G minor in the left, and so on. The same holds good of diminished seventh chords—that on E in the right hand being similar to that on C (down-

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In order to ascertain the chords that resemble each other in the two hands, it is only necessary to remember that the note D is the centre of the symmetrical arrangement of the keys, and all measurements from D in opposite directions are equal for the same number of semitones. Measuring from a certain distance to the left of D requires neasurements to be made from the same distance to the right of D; thus, calculations from B towards the left have as their contributories similar calculations from F towards the right, and so on.

We can now compare the chords that are similar to those of the dominant seventh. If we take the dominant seventh on D—D F# A C D—for the right hand we shall find, taking the notes downwards, that D B? G E D provide us with a similar chord for the left hand; this is, the fourth inversion of the dominant major ninth on root C. Likewise if the left hand plays D C A F# D downwards—a dominant seventh—the right hand similar chord will be D E G B? D. These two chords may therefore be called contributories, and all inversions will present the same features. Experiment will demonstrate that every dominant seventh has its

contributory major ninth.

A simple illustration will show why this is so. Place the two hands on the diminished seventh on D, so that the thumbs occupy the same note D. Now the note which constitutes the minor ninth from the root may be either F, A7, or C2 (the thumb note is not concerned in the argument). Let us take the case where A7 is the minor ninth. This note is occupied in each hand by the middle finger. To form a dominant seventh chord it will be necessary to move the middle fingers to G, but this at once disturbs the symmetry of the fingering. If we wish to preserve symmetry—the basis on which equality of finger work depends—the middle fingers must move either towards the thumbs or towards the little finger; that is, in opposite directions. Consequently one A7 will move to G and the other to A natural. This produces in one hand a dominant seventh and in the other a dominant major ninth.

Having proved my point I will only add that this corollary follows: the diminished seventh arpeggio should be studied first; not only because the spread of the fingers is more evenly disposed, but because it forms a basis from which the more difficult positions of the fingers in the other

chords can better be studied.

It will be a satisfaction to me if one day every advanced pianoforte examination syllabus is revised, so as to include this highly logical feature of technical instruction.—Yours, &c.,

PERCY RIDEOUT.

The Charles A. Gillett Pianoforte School, 11, South Molton Street, W. I.

THE VIBRATO AND OTHER VOCAL MATTERS

SIR,—Mr. E. C. Dutton quotes an old Italian maestro who wrote that 'we leave the vowels & and & to those who wish to imitate wolves and tigers.' If this is so, pray what are we to do when dealing with words which contain these vowels: who, whom, you, through, sweet, blue, &c.? There is a lot of nonsense written, talked, and practised with regard to singing, and a great deal is made of certain 'secrets,' which should not be secrets to teachers, singers, and pupils. Granted that singing, like other arts, requires years of patient study in order to gain facility and technique, and that there are problems which have to be faced, yet there are rock-bottom facts which cannot be

disputed, and singing pupils need to be put on the right tack as soon as they commence to study, if they are going to do any good, keeping these facts in mind.

Many teachers commence training on the open vowel ah, as in 'father,' and teach their pupils to sing with an open mouth-a widely-open mouth-seeming to model all the other vowels on this sound. Randegger, in the preface to the 'Fifty Lessons' of Concone for soprano, says that all the lessons should be sung to this vowel. In the introduction to the 'Forty Lessons' for contralto, he says that the last fifteen should be sung in this way, but-apart from the use of solfeggi, which are anathema to most British students and teachers-omits to say how the first twenty-five should be done. Of course nobody who knows anything about the subject would tackle Concone without some previous training. Take, for example, the words whom, home, haulm (I know that we shall not be required to sing about potato haulms, but I use the word for consistency), harm, and hame (Scotch). There is a different condition of the mouth for each word. You cannot sing harm with the mouth in the position for whom, neither can you sing whom with the same shape as for harm; but a pupil has to learn to sing all these vowels with the same forward production, otherwise there will be no resonance, and there will be no vocal curve—the line of a song would be merely a switchback, or would probably assume the appearance of the track plotted on a weather chart. Ah is the most difficult vowel, and, I am convinced, should be left to the last, when the more easily-produced forward vowels have been mastered. Training on ah, except under special circumstances, results in the hard, white-toned, throaty singing which so often we have to put up with. Surely we have to learn to sing and to blend all the vowels, which will never be done by a staple diet of ah in a widely-opened mouth. Most singers open their mouths too much, merely to make a loud noise and to win the applause of the ignorant.

Madame Lilli Lehmann says in 'How to Sing' (I quote from the translation by an American) that

"... all the vowels must be mixed with oo. Ee certainly must be (try oo-ee-oo-ee-oo without altering the shape of the mouth) or the vowel is a horrid, piercing noise. Oo-ay-oo-ay-oo, used with judgment, will in most cases produce a round and good ay, as in "may" or "day," instead of the abominable meh or deh which we so often have to listen to. The short vowels also need to be taught. The short e, as in "fled," frequently needs to be coloured—the singer imagining that it is followed by an r ("flerd"); not singing it, but merely imagining it. Imagination is a useful thing."

The vibrato goes on its way rejoicing. The only thing is to continue to stamp upon it whenever one gets the opportunity. It is an ugly distortion, as is also the habit many so-called singers contract of commencing any word beginning with a vowel with a grunt or horrid click in the throat. I have heard 'everlasting' attacked in this way, and I always want to attack the perpetrator. It is a part of the policy of the so-called singer who prides himself (or herself) on 'kicking out the words.' Doesn't this sound artistic? The things we want in singing are pure vowels, ease of production, colour, control, and clean consonants.—Yours, &c.,

WILLIAM J. COMLEY.

' Panfield,' 153, Ware Road, Hertford.

SIR,—I am greatly interested in the controversy upon the art of singing in your February issue, and shall be glad if you will permit me to submit a few lines on the question. (I was a pupil for four years with Edwin Holland, for three years with Manuel Garcia, and for some years with others.) I shall be glad to know where, in either of the works of these masters, one can find the correct method of production clearly set forth, so that an intelligent student can follow it. With the greatest respect for Garcia, I say that neither in his writings nor in his personal training did he give the necessary guidance. As I am one of nature's exceptions, and did not mature until I was thirty-five years of age, it may surprise some of your readers to know that it was the late

Sir August Manns who, before I was thirty, said I should not mature until I was thirty-five. At the age of forty-five (I had rested for over ten years), I, with six or seven years' constant daily practice, re-trained my voice myself upon the lines of Plancon's and Battistini's singing, and have had great success.

The trouble with present-day singing in general, lies, I think, both with the masters and the pupils. Too few masters of the present day know anything about the art of correct production, and very few pupils are willing to

work the necessary years to acquire the art.

Natural resonance is found in all instruments, but with the human voice it is frequently not developed, and in many cases is frustrated by a wrong method of production.

True production is not acquired in two or three years. Chaliapin says in seven or eight years; Caruso eight or nine;

Battistini seven or eight.

I have gained more knowledge from the chance sayings of well-known conductor than from all the books.

To excel in any art requires patience, perseverance, energy, enthusiasm, and intelligence. May I ask the gentleman

who has studied vainly for fifteen years, and read many books, if he can tell me of a book on the art of painting which would do for that art what he wishes from one on singing? -Yours, &c.,

London, S.E.

SIR,-I second the suggestion of Mr. Reginald Bussell. It is exactly what I desire to know. What is this distinction between 'declamatory' and 'cantabile' open? Is not the latter term an invention of Mr. Travers Adams's? -Yours, &c., W. E. BELL-PORTER

4, Fielding Road, W. 14. (late of the Moody-Manners Grand Opera).

SIR,-I will do my best, with pleasure, to answer Mr.

Bussell's question, though it is a big subject. The cantabile, or strictly 'singing' open voice, is a clear, firm, penetrating, hard (not harsh), style of quality, but at the same time it possesses a certain mellowness, roundness, and smoothness that mark it off from the coarser, more noisy declamatory open voice. This 'singing' open voice is suitable for portraying really beautiful effects of a lively, cheerful, rousing, jocular nature, and, on the more serious side, passionate love, exhortation, &c. On the other hand, the declamatory open voice is a shouting, noisy, at times coarse kind of open quality, frequently hersh and devoid of It is imperatively necessary for the true mellowness. expression of effects which are not of a legally pleasant kind, however dramatic, grand, and forceful they may be. I allude to the portrayal of anger, hate, rudeness, malice, rage, boastfulness, sarcasm, &c., all of which must at times be expressed in song. But however much the whole effect may be admired, the quality is not admitted to be pleasant in the strictly beautiful sense of the word.

Sensations caused by correct placing:

(1.) Cantabile. - The weight of the sound rests upon the walls of the pharynx, and in the cavity of the The pressure is felt against the entrance to larvnx. the nasal cavity (just above the uvula), also against the under surface of the soft palate and the hard palate, sideways into the inflated ventricles of the larynx, firmly on the edges of the vocal cords, and extends down into the windpipe and chest. The pressure is equally distributed above and below.

(2.) Declamatory.—The pressure, or weight, of the vibrating column of air is almost entirely confined to the hard palate, higher than which it does not The predominant sensation of the pressure is underneath the vocal cords-in windpipe and chest, and above in the cavity of the larynx. The pressure is very strong on the under surface of the cords themselves. The line of mental direction of the sound is somewhat from the back of the throat and chest in a forward direction.

Action of the mechanism (scientific):

(1,) Cantabile. - Cords gradually made thinner and shorter, tensed in a lateral direction as the scale is ascended, and edges made specially firm. Gradual elevation of

and pharynx. Inflated ventricles, and air running sideways into them. Special tension, and consequent resonance of parts above the vocal cords, i.e., ventricles, cavity of larynx, pharynx, mouth, and nasal cavity. This latter is owing to the tension and shaping of the pharyngeal walls, which conduct the vibrations of the column of air contained in them to the entrance of the nasal cavity, thus throwing into vibration the air inside that cavity. resonators, acting in such a manner above the cords, add harmonics to the fundamental sound, making it rich and pleasing. Throughout the scale the larynx is kept in the same position as it assumed for the low notes.

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(2,) Declamatory, - An excessive preponderance of fundamental resonance. Sound confined too much to the chest, and too low in the laryngeal cavity, owing to the uniform thickness of the vocal cords, Cords stretched in a longitudinal direction only, thus raising the pitch like the screwing up of a violin string. Larynx rising higher as the scale is ascended. Ventricles not inflated. Mouth open to such an extent that the pillars of the fauces and the pharynx are hindered from narrowing and tensing in such a manner as to draw the sound up high enough to procure the upper resonance consisting of special harmonics.

Effect on vocal mechanism, power, solidity, and quality produced by the two voices:

It cannot be denied that a carefully cultivated declamatory open production has enormous power, solidity, and volume. It is the voice naturally employed in shouting on all occasions where power is the chief object. Bellowing out words of command, violent efforts, in rage, to make oneself heard, do not permit of any pleasantness in the quality of the sound sent forth. Power and excessive weight are the only effects striven for. Therefore it should easily be seen that this voice can be legitimately used only for the production of certain effects. It is highly inartistic to employ it for really beautiful effect, because the quality is not intended by the true artist to be beautiful. a singer shouts out in derision, or in uncontrollable rage, the quality would not be impressive at all if it were pleasant. However artistic a singer may be, while he is limited to this kind of production he cannot command real success in spheres outside its legitimate radius. I feel sure that this is the principal reason why grand opera does not impress the majority of people in this country. Their true artistic sense is not satisfied by the quality generally employed in this kind of opera.

But, further, if no other production is used at all, the effect on the vocal mechanism may be tragic. Almost all the weight falls on the under surface of the vocal cords, which are kept as thick as possible throughout the whole In time this will ruin the elasticity of the cords, roughen their edges, and occasionally produce little nodules or warts on them. The substance of the cords becomes stale and dead, and finally utterly unresponsive to anything but excessive expiratory force. Soft singing has no penetration at all. But it may be objected that, as the declamatory open voice must be used at least on certain occasions, it must be practised; but if its use is so risky,

how can one dare to practise it at all?

The truth of the matter is this. The special production called declamatory should always be limited to excep-tional occasions. It should be very seldom used even by the most robust and hardiest organs at the commencement of training. Those who possess weak and delicate voice mechanisms should leave its practice severely alone. After all, it is the practice of dark or closed production and the cantabile open that feeds the declamatory open. First of all gain a beautiful, mellow, dark quality. From this of all gain a beautiful, mellow, dark quality. proceed to the cantabile open tone, fully developed, big, solid, and penetrating. Then try the declamatory production, at first sparingly and at intervals.

Introduced carefully in this way it will improve the cantabile open, as well as itself. This is all a matter of experience. There are singers who on occasion can use the soft palate, and narrowing of the pillars of the fauces | a magnificent declamatory voice without any injurious

running cords,

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But these are clever, thoughtful artists; they results. thoroughly understand their voice, and know exactly how much work it will stand. The great majority of teachers and performers do not understand this side of the matter, and the results are often tragic. They do not appear to have studied the physiological side of the subject at all.

I am sorry to have taken up so much space, but the point under discussion is of the greatest importance in the singing world. Until the full truth is clearly recognised matters will go from bad to worse. I repeat at the close of this discussion that which I asserted at the start, that it is the permanent use of this declamatory open voice that tends to end in the tremolo, or vocal wobble, because of the

over-emphasised pressure on the vocal cords.

But I have just one word more to say to Mr. Hamilton. Knowing him well as a keen student and specialist in the science of phonetics, I am the more surprised at his assertion about my expression 'exaggeratedly clear pronunciation.' After what I have explained about the various productions possible to the human voice, surely he, who speaks about the oo mould for all vowels, must see that in the changes involved in each of these productions the vowel sounds must also undergo modification. There is such an opera-tion as closing the ah sound in a sad legato melody, and on the other hand opening the a vowel sound in a lively, rousing, declamatory theme. Neither care about the necessary modification, or the being forced to occupy other than their casual speaking moulds, but such procedure has to be submitted to.

This, however, is also a very big subject and cannot be properly treated here.—Yours, &c.,

H. TRAVERS ADAMS. 10, Portman Street, W. 1.

[This correspondence is now closed.-EDITOR.]

SIR WALTER PARRATT

SIR,—We hope that a Memoir of my father will shortly be written by one of his old pupils, and I have been asked to collect material for it. I should be grateful for any reminiscences or letters (the latter being promptly copied and returned) from those who knew him well .-Yours, &c., GEOFFREY PARRATT.

143, York Road, Woking.

'YET IN MY FLESH'

SIR,—During Eastertide probably no solo is sung more frequently than the air from 'The Messiah'—'I know

that my Redeemer liveth.'

In the second part of this solo, owing to a mis-translation, the words convey an opposite meaning to that intended. I refer to the verse, 'Yet in my flesh shall I see God.' In the Revised Version of the Bible, the word from is substituted for in (from, according to a marginal note, meaning without).

I have persuaded several eminent sopranos to make this alteration, and I hope that the revised version-at least as regards this one important word-may be soon universally adopted.-Yours, &c., HERBERT HODGE.

5, Streatham Place, S.W.2.

SUBJECTIVE CRITICISM'

SIR,—I think I can see a hole in the argument of Mr. Cecil Gray's letter on 'Subjective Criticism.' Certainly no one critic can see all sides of a case at once, and it may be true that two utterly dissimilar criticisms of a given object might be equally just, though it is difficult to think of such a case in practice. But what Mr. Gray leaves out is the necessity that the reader should be impressed by an attempt, at least, on the part of the subjective critic to see as much of the object as possible before describing it—by the critic's fairness, in fact. Perhaps I may hint that an impression of fairness is usually obtained by an intention to be fair. On the other hand, this naturally hampers the lively verbal quips of our Brilliant subjective criticism is all the subjective critics. easier the narrower one's blinkers. Given these blinkers, the critic of course cannot 'see all round the table.' He catches perhaps a partial glance of a really distinguished composer, and decides that he is nothing more than a 'hippopotamus in a bath'-so down that goes in black and white, even in book form, and in the 'twenties is dignified with the name of subjective criticism. What real service this sort of literary activity may do is a puzzle to some of us, but it occurs to me that music may possibly be simply a peg on which a candidate may hang his thesis for the diploma of some obscure Academy of Facetiousness.—Yours, &c.,

H. J. KIMBELL.

'OPERA RECORDS'

SIR,--In an article under the above heading, by Mr. Wakeling W. Dry, which appeared in the February number, there are two statements that require correction. The first refers to the German performances of 'Tristan' and 'Die Meistersinger,' given at Drury Lane in 1882, and says that 'neither opera seemed to attain much success.' The very contrary was the case. I was present on both occasions, as well as at more than one repetition of each work, and I can confidently assert that the enthusiasm with which they were then received has never been exceeded either in this or any other country. The houses, too, were uniformly crowded.

The second mistake is in the date of the five-hundredth performance of 'Faust' at the Paris Opéra-never, by the way, called the 'Grand Opéra' by Frenchmen. This event took place not on November 4, 1878, but on November 4, 1887. The brothers Jean and Edouard de Reszke, who both appeared in it, did not make their

débûts at the Opéra until 1885.-Yours, &c.,

40, Avenue Road, N.W.8.

HERMAN KLEIN.

A MUSICAL RENASCENCE

SIR,-Amid the sadness of bidding good-bye to so many friends of mine up and down the country, it has been a pleasure to note almost everywhere a quickening in musical appreciation. To-day there are gratifying signs that the British audience begins to hear as well as listen; and if the result is to be a musical revival the credit for it will be due in no small degree to such men as Hallé, Henry Wood, Eugène Goossens, Landon Ronald, Albert Coates, Hamilton Harty, and a number of other pioneers in London and certain provincial centres.

Yet mainly, so it seems to me, the secret of this new interest is to be found in the astonishing enlargement of the audience for music accomplished by the gramophone and broadcasting. Although I believe I was the first prima donna to make a gramophone record and the first to broadcast. I have, whilst recognising the possibilities of these devices, never accepted either of them uncritically, and I am well aware of the flaws in wireless as that science is practised to-day. But, just as I have followed the gradual perfecting of the gramophone, so I think we may look forward to like improvements in wireless. Broadcasting and the gramophone are certainly the two most eloquent missionaries to the musical heathen in our midst.-Yours, &c., NELLIE MELBA.

5, Chesham Place, S.W.1.

'MUSICIANS, BEGGARS, ETC.'

SIR, -I am prompted to ask you what (if any) is the status of the musician to-day? We know that in law be is merely a subject for jest, and that the great legal lights make sport of his attainments. The late Sir Frederick Bridge, for instance, was in a certain law case regarded as a harmless imbecile, and more recently a great judge counselled early drowning as the most effective prophylactic of musical intention.

I am reminded of this because to-day I chanced upon a dictum which seems to place the musician even lower yet. In the window of an establishment a few yards east of Aldgate Pump was displayed the following notice in print: 'Hawkers, flower-sellers, musicians, beggars, &c., are not allowed in this Bar.'-Yours, &c.,

Westcliff-on-Sea, Essex.

MUSICO APPENATO.

AN INTERESTING RELIC

SIR,—The church in which I am organist possesses a relic of the old days of church orchestras in the shape of a 'cello marked;

> Benjamin Banks Fecit

Catherine Street, Salisbury (1775)'

which was used up to the time when an organ was introduced.

I shall be obliged if you or any of your readers can tell me whether this maker was a well-known one, and if the instrument is likely to have any value apart from its antiquarian interest. It is without bridge and strings, but is otherwise in good condition.—Yours, &c.,

'Dolwar,' Groes Lwyd,

E. LLOYD SIMON.

Abergele.

RAVEL'S HARMONY

SIR,—In his interesting analysis, M. Casella traces certain well-known harmonic features in Ravel to the climactic passage in Chopin's B minor Scherzo (1835), which he quotes as Ex. 6. It may not be devoid of interest to point out that this chord is found earlier (and used, not climactically, but quite quietly, as if in the ordinary course of things) in Schumann, at the thirteenth bar from the end of No. 5 of the little-known six 'Concert Studies,' after Paganin's Caprices, Op. 10 (1833).—Yours, &c.,

28, Hilldrop Crescent, N.7.

FELIX WHITE.

CLEMENTI'S CONNECTION WITH LICHFIELD

SIR,—I was much interested to read in the December number of the *Musical Times* of Clementi's connection with Lichfield.

I am a native of Lichfield, and heard the story fifty years ago. At that time I was an articled pupil of the Cathedral organist, Thomas Bedsmore, and another articled pupil told me that his grandmother, a Mrs. Summerland, had been connected with Lyncroft and knew Clementi.

My brother, who is a little older than I am, and who has lived at Lichfield all his life, corroborates. He well remembers hearing from an old articled pupil and assistant at the Cathedral in Spofforth's time (H. Matthews) that Clementi used to walk to the Cathedral on Sunday afternoons to hear the anthem.—Yours, &c.

CHARLES J. WOOD.

3, Castle Road, Wellingborough.

The Amateurs' Erchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with

Young tenor vocalist wishes to meet accompanist for mutual practice. S.W. or W. districts.—W. BIGGS, 12, Redcliffe Gardens, S.W. 10,

Male vocalist wishes to meet good accompanist for mutual practice.—P. Parsons, 2, Felday Road, Lewisham, S.E.13.

Young tenor singer wishes to meet contralto for practice of duets. Brixton district.—H. M. W., c/o Musical Times. Young lady pianist (L. R. A. M.) wishes to meet other good instrumentalists for the practice of classical works. Would like to form quartet or trio, or would accompany singer.—Miss Avton, 35, Camyrige Square, Clifton,

Bristol.

Lady pianist wishes to meet good 'cellist or violinist for solo or trio work. S.W. district.—V. H., c/o Musical

Violinist (gentleman) wishes to meet pianist for mutual practice, with view to formation of quartet.—S. London district.—H. W. K., c/o Musical Times.

The Clarendon Singers have vacancies for three baritonebasses and a tenor. Keen men and good readers desired. No subscription. Meetings, Mondays, 8, 30 to 9.30.—CONDUCTOR, 19, Clarendon Road, Lewisham, S.E. 13.

Lady pianist wishes to meet vocalist or instrumentalist for mutual practice. Experienced in trios and quartets, London, W.10, district.—W. B. C., clo Musical Times.

Violinist wishes to join orchestra or dance band. N.W. or W. district.—W. G. F., c/o Musical Times.

Pianist wishes to meet pianist or violinist for duets, &c. Classical music.—J., 443, Hale End Road, Higham's Park, E.4.

Amateur violinist (intermediate grade) wishes to meet accompanist or instrumentalist for mutual practice, Blackpool district.—C. F., c/o Musical Times.

Pianist and violinist wish to meet 'cellist, for practice of trios. Fair sight-reader. Near East Ham.—R. B., 47, Sibley Grove, E.12. inv

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Young lady pianist (A.L.C.M.) wishes to meet violinists or vocalists for mutual practice, or would join amateur concert party. N. London.—Tetra, c/o Musical Times. Young pianist wishes to meet good violinist or 'cellist for mutual practice.—J. E. Turney, 30, Athletic Street,

Burnley, Lancs.

Pianist (lady) wishes to meet good violinist or 'cellist for mutual practice. Essex.—R., c/o Musical Times.

Vocalist (Southampton) wishes to meet pianist for mutual practice. Hampshire reader preferred.—HARMONY, c/o Musical Times.

The music-master of University College School, Hampstead, N.W.3, wishes to hear from amateur string players who would care to join in occasional symphony concerts given at the school to the boys during the daytime.

Sharps and flats

Shakespeare's dictum, 'The man that hath no music in himself is fit for treasons, stratagems, and spoils: let no such man be trusted,' is utter nonsense at the present day. Speaking from a long experience, I would much rather lend a fiver to a non-musical friend than to a musical one.—

A. Eaglefield Hull.

I loathe sham. It is literally impossible for me to say what I do not mean.—Dame Nellie Melba.

There is always a renaissance for anything good, but only the bad goes on for ever,—Sir Thomas Beecham.

People say British audiences are cold, but when once they like you, they are far more demonstrative than any others. Why, they stand in line to get into your dressingroom after a concert, and beg for autographs and flowers, and even tear bows off your dress for souvenirs, if they can. That may prove expensive, but it's a sincere compliment in a way,—Luella Melius.

What is an audition?-Mr. Justice Eve.

Max Reger's Quartet in E flat is truly lethal chamber music. Once Reger gets fairly going there is never any stopping him; he does not compose, he spawns.— Ernest Newman.

Miss — would give more pleasure if she confined herself to music within her powers. The Babu's highly coveted honour, 'failed B.A.,' is not really worth having; that he covets it is what makes him a Babu. Let us decide what we can play, and then play it as well as we possibly can. —A. H., Fox-Strangways.

*8.5. Bad music by living British composers, by the Wireless Military Band.'—Programme in Provincial Paper.

Reger reminds me of a fat old fakir trying to get illumination by fixedly but confusedly regarding his abdomen through endless years. . . , If César Franck is the Pater Seraphicus and Scriabin the Pater Ecstaticus, Max Reger is surely the Pater Umbilicus of music.—

Ernest Newman.

'Next Sunday a day of special interest at church. Morning subject, "A Drunken Church." Anthem by a full Choir.'—Canadian Paper.

Sixty Pears Ago

From the Musical Times of March, 1866:

OPRANO. - A Lady possessing a good voice, and accus-S OPKANO.—A Lady possessing a good tomed to lead a congregation, desires a re-Engagement.

Address, Miss S., 148, Great College Street, Camden Town, N.W.

MUSICAL TRANSPOSITION MADE EASY— MINASI'S TRANSPOSITION TABLETS are invaluable to those who wish to transpose songs, &c., accurately and quickly. Complete in case, with description of their use. Price 3s. 6d.—Metzler & Co., 37, Great Marlborough Street, London, W.

OSWESTRY GRAMMAR SCHOOL.—Wanted, at Easter, an ASSISTANT MASTER, with some knowledge of Singing and Accounts.—Address, Rev. A. Short, the Schools, Oswestry.

WANTED, a good COACHMAN; must drive well, and understand horses, carriages, &c. Must be active, quiet, and respectable, with good character. Also be able to read music and sing well. Alto preferred. Married or single. If the former, wife as laundress,—Address, Rev. L. D., Lockington, Beverley, Yorkshire.

ROYAL ACADEMY OF MUSIC

What may be almost termed a novelty will be the special performance at Queen's Hall, on March 24, of Bach's St. Matthew' Passion, by the Royal Academy orchestra and choir, under the direction of Sir Henry Wood, It will be novel, inasmuch as the work has never yet been given in London in its entirety. Beginning at 2 o'clock, it is expected to last till 6.45 p.m.; there will be an interval of three-quarters of an hour, from 4.30 to 5.15 p.m. This concert should prove of great interest, and Sir Henry is taking, if possible, even more than his usual pains with its production. The playing of the Academy orchestra has attained a high pitch of perfection, as was agreed by everybody present at the half-yearly orchestral concert last December. For the Passion music the ensemble will be reinforced by several additional instruments, especially For the Passion music the ensemble will be in the wind department. It is as well to state that the public may obtain tickets from Queen's Hall, or the Secretary of the Royal Academy.

A students' organ recital was given in Duke's Hall on February I, and served to bring out talent distinctly above the average. There was no display nor artifice exploited; indeed, in practically every solo austerity was more the prevailing feature, and performers and professors are to be congratulated on this admirable feature. Extremely confident and quietly assured was Mr. Owen Franklin's performance of César Franck's Finale in B flat. This promising student experienced no difficulty in the purely executive part, and, in addition has clear ideas of his own as regards phrasing. Two of Bach's Chorale Preludes were tastefully played by Mr. Eric Brough, and moreover played from memory. Another promising performance was given by Mr. Leonard Foster, of a Fantasy-Prelude by Charles Macpherson, the music being attractive as well as good. The concert was pleasantly diversified by a number of songs, and especial commendation is due to Miss Lesley Duff for her singing of a couple of songs by Guirne Creith. The student-composer accompanied. Both songs—particularly the second, 'Tranquillité'—are unusually attractive. Miss Duff has a pretty voice and an effortless production, and in due course may go far.

On February 15 a successful chamber concert took place in Duke's Hall. Perhaps the most interesting item of a well-made programme was the slow movement of a String Quartet by the Principal of the Academy. It was well played by the four girl instrumentalists. The movement is difficult, but its sombre greyish colour, so Scottish in from 'Proserpine,' composed by Sybil Barlow, a one-time student, were sung with much facility by Miss Maud Bostock and Miss Vera Kneebone, but the duets themselves represented the College.

missed the mark through aiming too high. Gifted with a pretty voice of sympathetic quality, and a pleasing style, Miss Dorothy Hall sang 'Una voce poco fa' with a good deal of charm, and will do even better in a little while. An excellent performance of the Prelude and Bourrée from Bach's Suite in C for violoncello (unaccompanied) was given by Miss Peers Jones.

The following scholarships have been awarded: Gowland Harrison Exhibition (male pianists) to John M. Fraser (Inverness), Philip Burton being highly commended and Alfred Cave commended. Emma Levy Scholarship (Jewish pianists) to Esther Lewin (Liverpool), Fannie Rosenberg being commended.

ROYAL COLLEGE OF MUSIC

The principal feature of the last month has been the number of excellent performances of ensemble works at the chamber concerts, especially worthy of notice being Beethoven's F minor Quartet, Op. 95, led by Miss Marie Wilson, and Brahms's Sonata for violin and pianoforte, played by Miss Barbara Pulvermacher and Mr. Norman Greenwood. In orchestral work the College students have been unusually active, for within eight days there were two orchestral concerts and an operatic performance with full Of the orchestral concerts the programme given by the first Orchestra was naturally the most extended. It included the Grail Scene from 'Parsifal,' with solos and chorus; the Grieg Pianoforte Concerto; Richard Strauss's 'Don Juan'; and Saint-Saëns's 'Africa.' programme of the second Orchestra afforded opportunities to the senior conductors of the College. Mendelssohn's 'Italian' Symphony. Boëllmann's 'Cello Variations, 'Italian' Symphony, Boëllmann's 'Cello Variations, Schumann's Concertstück in G major, and Overtures by Beethoven and Mendelssohn were played.

The performance by the Operatic Class consisted of three Acts of Puccini's 'Bohême,' produced by Mr. Cairns James, and conducted by Mr. H. Grünebaum. This was given in the College Theatre, and went with great smoothness. Perhaps one might single out for special mention the Mimi of Miss Vera Gilman, and the

Rudolph of Mr. Cavan O'Connor.

Two rehearsals for executive artists have been given this term by the Patrons' Fund. At the first of these Miss Anthea Bowring (of the Matthay School of Music) gave a highly interesting and artistic performance of the Beethoven E flat Concerto, and Miss Ida Starkie (Royal College of Music) made a very good impression in Elgar's exacting Violoncello Concerto. Songs were also contributed with success by iMss Myrtle Stewart and and Mr. Edward Warburton (Trinity College of Music). The programme of the second rehearsal included, besides some songs, a performance of Richard Strauss's Burlesque for pianoforte and orchestra, by Miss Rene Cook (Royal Academy of Music), and of the Dvorák Violin Concerto by Miss Eda Kersey, who studied privately.

TRINITY COLLEGE OF MUSIC

The Lent term is now in full swing, with an everincreasing complement of students whose enthusiasm is well shown at the popular Wednesday afternoon House concerts. The terminal orchestral concert will be given at Queen's Hall on March 27, preceded on March 25 by a chamber music concert at Æolian Hall.

The harpsichord lecture on January 27 was full of interest, and was a valuable lesson to the College students, who as a rule have little acquaintance with this elegant music, which suffers by transposition to the pianoforte. Miss Chaplin's performance was a thorough delight, and the comments by Dr. Bridge contained many valuable historical notes. This lecture was on compositions from Byrd to Couperin; and the programme of the next-to be given in March-will include music by Rameau, Bach,

Handel, and other composers, concluding with Arne. Successful distributions of certificates, attended by

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The composer commissioned to provide incidental music to Shakespeare's 'King Henry IV.,' Part 2, has not a very heavy task. Falstaff, it is true, is inclined to sing when he enters the Boar's Head Tavern, and he calls for musicians to make a background for his amour with Doll. But it is so much in the background of the general din that no composer need spend any pains on that. There is the military march, of which Holst makes a thrilling moment in 'At the Boar's Head,' but the songs of Master Silence are too drunken to call forth much lyrical inspiration. None the less, if Shakespeare put in few stage directions demanding music, a sympathetic producer like Mr. Bridges-Adams knows where a composer can heighten his effects for him. In an Elizabethan theatre, where one scene would run without interruption into the next on another part of the stage, these opportunities would be too few and fragmentary to require music worth the name, but where a curtain has to come down between episodes a thread of music can give unity to the rapid changes of

In the recent production by the University Dramatic Society, at Oxford, we were introduced to the King, to Prince Hal, to Falstaff, to Doll Tearsheet, and to Justice Shallow, before the curtain went up on them. There was a little prelude, like a Wagnerian Vorspiel in miniature, in which the characteristic motifs stretched out their natures before we saw their doings. themes persisted and recurred throughout the play, and in true Wagnerian fashion changed their shape according to the demands of the drama. Hal's tune, in particular, became the climax of the play when the populace acclaim him in the streets in the last scene to a march that had a touch of the 'Meistersinger' and a hint of 'Cockaigne.

Mr. H. Temple Abady, who was till quite recently an undergraduate at Christ Church, has been remarkably successful in writing distinctive themes that are admirably fitted to the needs of the play. An opera composer might envy his skill in hitting off so briefly his characters. Simple, broad effects are required in the theatre, and Mr. Abady obtains them at once. If the actual tunes, though distinctive, do not make music of great distinction, they have the supreme virtue of being apt to their purpose. 'Polite modernism' is the composer's own description of his music, but he has modelled himself more on Verdi and Elgar than on Milhaud or Poulenc, or the other gentlemen who have recently been giving us impolite modernism in music of the theatre at the Coliseum. His tunes are certainly tunes, and not misshapen melodies, and even the more grotesque form of Falstaff's theme is not uncouth or

This is the first time for many years that an underraduate has provided music for an O.U.D.S. play, and Mr. Abady has to be congratulated not only on adding to the merits of an excellent production, but upon his powers of characterization and of dramatic effect, for the exercise of which we may hope he will find wider scope in many future theatrical enterprises. F. S. H.

Competition Festival Record

We have received and read with interest the report of the Conference of Delegates from the Competition Festivals of Western Canada, held at Calgary in January. Inevitably much of the discussion was of purely local importance, but one topic at least has some interest for Festival promoters in this country. A delegate suggested that

, some effort should be made to test the musicianship of the winners of first awards before bestowing

The point arose because it had been found that some gold medallists were.

. . using the Festival for their own personal aggrandisement in a way that was not warranted, and was not intended by the Festival itself.

The term 'gold medallist' often gave an exaggerated impression of the holder's ability. As one of the speakers pointed out, this was because the public generally failed to distinguish between an award of the kind gained at a competition, and one obtained as a result of examination by a recognised body. In the former it merely meant that the winner was the best of the entrants (all of whom may have shown a poor standard), whereas in an examination a total of marks was set, below which no award of the kind was made. One remedy suggested was the dropping of medals and the substitution of prizes in kindpresumably books and music. We hope this proposal will be adopted. Canadian Festival promoters may be interested to hear that at British Festivals medals are now given much less rarely than formerly. In fact, we believe that the old custom of wholesale distribution of bronze, silver, and gold medals has been dropped entirely, the only awards of the kind being in connection with special solo classes. Even this limited use is to be deprecated, for the reason given above. Far better is the very sparing bestowal of a piece of plate for outstanding merit. For example, success in the Rose Bowl contest at Blackpool carries weight, because the test is searching and the winner is the survivor of a leet from six large classes comprising some hundreds of entrants,

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We wonder if judges in Canada or at home make sufficient use of their power to withhold an award in cases where the standard is poor. This is a very valuable prerogative. No judge likes to exert it, but there can be no question as to its salutary effect. It may cost a Festival a slight loss of entries from disgruntled competitors, but the impression made on the remainder, and above all on the public, is ample compensation. After all, the Festival movement will stand or fall in so far as it attracts and retains public confidence in its educational power. A Festival at which cups, medals, and certificates are lavishly bestowed will soon lose the support of the really keen public, and of all competitors worth their salt. We should like to see a more courageous attitude in this matter, especially on the part of local executives. No judge cares to take a drastic step (and one that must be to some extent unpopular) unless he can count on the backing of the organizers. In saying this, we do not overlook the necessity for discretion. Obviously too stringent an attitude at a new or struggling

Festival would be out of place.

Bound up with this subject is that of a sight-test for soloists. One of the delegates doubted the wisdom of such a test, on the ground that the competitors were amateurs :

Many amateurs were good soloists, but only indifferent readers, although with preparation they could give as fine a rendering as some professionals.

That may be so, but the aim of the Festival is not merely to enable amateurs to beat professionals in the singing of a given song. It is also (and above all) to improve the musical culture of the community, and such culture can never reach a high standard so long as the level of sight-reading (which carries with it immense possibilities of allround musicianship) remains low. We sympathise with this delegate's remark as to the importance of avoiding the discouragement of entries, but we part company with him when he goes on to say that the 'own choice' piece in the chief solo classes 'provided some test of musicianship.' It is a guide as to taste, but in all other respects it is exactly on all fours with the test-piece in the syllabus, because unlimited time may be spent in its preparation. Like the test-piece it may be picked up parrotwise. There will be a weak spot in the Festival movement until this question is tackled boldly and discreetly. The solution will be found in the use of tests so easy as to preclude absolute failure on the part of the average competitor; and in the avoidance at all times of a suspicion that sight-reading is regarded as a fetish and an end in itself instead of a means.

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Our Canadian friends may be assured that their efforts on behalf of the Festival movement are being watched on this side with interest and good wishes.

Mr. Theo. Wendt sends us a syllabus of a Wireless Eisteddfod held recently at Johannesburg-the first of its kind, as far as can be ascertained. procedure is of interest, as similar events will no doubt take place in this country sooner or later. At Johannesburg the preliminary contests were held in a hall, the judges being screened, and arriving at their decisions by sound alone, as would the wireless The final tests took place in the Broadcasting Company's Studio, and the listeners were invited to vote on forms provided for the purpose. Great interest was aroused, and although the event was arranged at rather short notice, six hundred entries were received. The large number of voting papers sent in testified to the public interest, and Mr. Wendt tells us that the voting on the whole showed sound judgment. The final tests lasted nine

In addition to the usual solo events the classes comprised ensembles of various kinds, including wood-wind duet, brass quartet, jazz orchestra, boys' band, military band, mandoline band, vocal quartets, and choirs of various kinds, and on the elocution side duologues, one-Act plays, and (a capital feature) an announcing competition, the entrants being allowed ten minutes to prepare for the reading of news, advertisements, &c. (We wonder if any new and sonorous 'uncles' were discovered.) The vocal solo classes included English folk-song, old-fashioned ballad, Afrikaans, Coon or Plantation song, jazz song, and musical comedy solo. In a large proportion of the classes the choice of piece was left to the competitor; where tests were set the standard generally was excellent. Were listeners asked to vote on the competitors' 'own choice'? A vote of the kind would be instructive.

The potentialities opened out by an event of this kind are considerable, but apparently a Wireless Competitive Festival can never be more than supplementary to the real thing, because it is inevitably weak just where the ordinary Festival is strong—on the social and communal side. Still one never knows, and we may yet live to see Mr. Fairfax Jones and the Federation swallowed up by the B.B.C.

Mention of the Federation reminds us to draw the attention of conductors of amateur orchestras to the Carnegie Orchestral Loan Library, formed by the Federation for the benefit of such organizations of the kind as find a difficulty in obtaining suitable music. Special terms are granted to small bands in villages, or in connection with schools, clubs, &c. Full particulars from the Secretary, British Federation of Musical Competition Festivals, 3, Central Buildings, S.W.I.

The Federation Year-Book for 1926, in addition to the usual features that make it an indispensable work of reference, contains an article by Dr. W. G. Whittaker on Choral Conducting, full of the keen practical commonsense that is expected from him. This new departure is so good that we hope the Year-Book will follow it up. There are at least a dozen Festival subjects (not forgetting those concerned with organization) that call for just this practical treatment. Why not issue one or two of such essays annually in this way, and in a few years publish a collection in book form?

CHESTERFIELD.—Over fifty classes were judged at this three-days' Festival (January 28-30). The adjudicators praised especially the school singing (which, Mr. Roberton said, was as good as anything of its kind south of the Border) and the violin playing. Mr. Lawson's Holmewood Choir was at the head of the mixed-voice choirs.

GOLDERS GREEN, LONDON.—The first Hampstead and Hendon Musical Competition Festival will be held at the Institute, Hampstead Garden Suburb, on April 8, 9, and 10, The syllabus is obtainable from the hon. secretary at the Institute.

HUDDERSFIELD ('Mrs. Sunderland' Competitions).—
At the Festival held on February 10-13 there were fewer entries than last year, but the number of choirs had increased. There were eight entries in the chief mixed-voice competition, the test for which was 'I wrestle and pray.' Holmfirth and District Musical Society (Mr. Edred Booth) was placed first, and Checkheaton Central (Mr. Harry Bennett) second. Greetland Vocal Union (Mr. H. Shepley) was first in the male-voice choirs. One of the sensations of the Festival was the playing of Wieniawski's 'Légende' by a violinist of seventeen, Albert Hepton.

Music in the Provinces

ALTON.—The Choral Society of Alton distinguished itself greatly, on February 10, even to the capturing of half-a-column in *The Times*, by giving a stage performance of 'Dido and Æneas.' Miss Susan Lushington conducted, and well-known artists figured in the cast, Miss Millicent Russell being Dido, and Mr. Steuart Wilson Æneas. The accompaniments were played by a small string orchestra, with Mr. Gerald Cooper at the harpsichord. Everybody concerned won huge credit.

BATH.—Beethoven's Symphonies are being given in chronological order at the Pump Room concerts, under Mr. Jan Hurst. The seventh was excellently Payed when its turn came. On the same evening Mr. Hurst handed the baton to Mr. John Roberts, and played the second Pianoforte Concerto of Saint-Saëns.—The eighth Symphony came to performance on January 23.

BIRMINGHAM AND DISTRICT.—The Pianoforte Quartet of Strauss was the only work on the programme when the Philharmonic Pianoforte Quartet appeared at the Mid-day concert on January 21. It was admirably played, and its youthful, energetic spirit was kept alive throughout.—Mr. Leonard Hirsch and Miss Lucy Pierce were partners in the César Franck Sonata for violin and pianoforte the following week. Mr. Hirsch, who is a member of the Catterall Quartet, displayed much technical expertness, yet did not quite catch the inner spirit of the work. He was delightful, however, in two pieces by Kreisler.—The Philharmonic String Quartet called on Mrs. Kauffmann to assist with the second viola part when essaying the Mozart G minor Quintet on February 11. The work was given capably rather than with any special beauty of treatment. Perhaps it is that Mozart's music, with its simplicity so full of meaning, calls for players of maturer years than the members of this Quartet.—The Birmingham Music Society centinnes its Sunday evening concerts. On January 24, Bach, Handel, and Scarlatti figured in the programme. Miss Mary Abbutt was the soloist, and played Bach's Chromatic Fantasia and

Fugue, the Prelude and Fugue in A minor, and the Toccata and Fugue in D minor, as arranged by Busoni. At another concert in this series, Mr. John Goss gave a song recital. His programme consisted of songs by Schumann, Purcell, Schubert, Liszt, and included a group by van Dieren.— Mr. Goss was the soloist also at one of the Sunday concerts siven by the City Orchestra. On this occasion he sang Schubert's rarely heard 'Todtengraber's Heimweh' with superb art. Mr. Michael Mullinar was a perfect partner at the pianoforte. Rimsky-Korsakov's 'Scheherazade' Suite, Butterworth's 'Shropshire Lad,' and Chabrier's 'España' were played by the orchestra. Beethoven's 'Pastoral' Symphony was the principal item at the Sunday 'Pastoral' Symphony was the principal item at the Sunday concert on January 24. Mr. T. A. Clarke was the soloist in Weber's Bassoon Concerto, which he played in fine style. Mr. Charles Hedges sang a Mozart Aria extremely well. -Mr. Emerson Whithorne's orchestral piece, Aeroplane,' which was the novelty at the concert on January 31 had its first English performance on this occasion. Mr. Whithorne is said by some to write music expressing to a marked degree the American mentality. One hopes this is not so, for in this piece he seizes on the most unpleasant features of his subject, and describes them in musical sound. We are given the noise and rattle of an aeroplane without a suggestion of its grace and speed. The 'Enigma' Variations were the principal feature of a Sunday concert on February 7, but Mr. Boult gave them rather a dull performance.—Madame Adila Fachiri was the soloist at the City Orchestra's Symphony concert on January 19. She played Brahms's Violin Concerto in D in big, bracing style, though her tone at times had a suggestion of roughness. Mr. Boult conducted 'Death and Transfiguration,' the Prelude to 'Parsifal,' and Elgar's 'In the South.'—The Symphony concert on February Q had for its principal item the first performance of Granville Bantock's 'Four Pagan Chants,' The poems are set for tenor solo with orchestral accompaniment. Written in the vividly-coloured, rhapsodic style characteristic of Bantock's music, the songs strike a passionate note welcome in these days when so many composers are restrained and aloof. Mr. Bantock had a perfect interpreter in Mr. Frank Mullings .--A quartet of gifted artists appeared at the third concert in the Max Mossel series. Madame Elizabeth Schumann brought exquisite taste and perfect musicianship to songs by Mozart, Strauss, Graham Peel, and Vaughan Williams. Miss Jelly d'Aranyi and Miss Myra Hess Blayed together in Bach's B minor Violin Sonata and the G major Serenade of Mozart. Miss Daisy Bucktrout was an admirable accompanist. — Madame Gell's Ladies' Choir gave a concert of its own on January 7. The pieces drawn on for performance were for the most part just a little commonplace, Holst's 'Ave Maria' being an exception. Berlioz's 'Ballade of Ophelia' was delightfully sung. At the same concert Mr. Arthur Cranmer sang, and Miss Mayic Benefit gave some some in the conventional collection. Mavis Bennett gave some songs in the conventional coloratura style, ——On February II the Festival Choral Society gave a performance of Vaughan Williams's 'Sea' Symphony, with Miss Dorothy Silk and Mr. Roy Henderson in the solo parts. Debussy's 'The Blessed Damozel' and Brahms's 'Alto Rhapsody' were included in the same programme. — The City of Birmingham Choir ventured on a concert performance of Purcell's 'Dido and Æneas' on January 27. The noble choruses were sung with splendid vigour and beauty of tone, but the soloists (Miss Constance Willis, Mr. Parry Jones, and Mr. Herbert Heyner) failed to live up to the standard set by the choir,

BOLTON.—At a concert of the Choral Union, on January 27, Sir Hamilton Harty conducted the Hallé Orchestra in his own D minor Violin Concerto, and Mr. Arthur Catterall played the solo part. The choral works included 'Forward through the glimmering darkness,' from Parry's 'War and Peace.'

BOURNEMOUTH.—The following works appeared in four programmes at the Winter Gardens: Glazounov's 'To the Memory of Gogol,' Debussy's 'L'Après-midi d'un Faune,' Beethoven's ninth Symphony (without the Finale), Harty's 'Irish' Symphony, Elgar's Violin Concerto, Glinka's 'Komarinskaia,' Mozart's 'Jupiter' Symphony, Schumann's fourth Symphony, Stravinsky's 'Fire-Bird' Suite, and

d'Albert's 'Cello Concerto. — The Don Cossacks have given two concerts.

BRADFORD.—The first performance of a String Quartet, Op. 30, by Mr. Douglas, was given on February 10 by the Yorkshire String Quartet.—St. George's Hall is soon to be turned into a cinema theatre, and, with no adequate hall to perform in, the four chief concert-giving organizations at Bradford will probably have to close down. The musical part of the population is greatly troubled at the prospect of Bradford becoming one of the least instead of one of the most musical towns of its size in the kingdom.—Mr. Julius Harrison conducted Brahms's first Symphony at a recent concert of the Permanent Orchestra.—At the Eastbrook Hall 'sixpenny concerts' on Saturday evenings, the artists have included Mr. Frank Mullings, Miss Rosina Buckman, M. Sapellnikov, and Mr. Norman Allin.—Mr. Keith Douglas opened a series of orchestral concerts at St. George's Hall on February 14.

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BRIGHTON.—At a concert given by Mr. Herbert Menges and his Symphonic String Players on January 30, the music included an orchestral arrangement of the *Finale* of Beethoven's Pianoforte Sonata in F, Holst's 'St. Paul's' Suite, Grieg's 'Holberg' Suite, and Julius Harrison's 'Prelude Music' (with Miss M. Adams as harpist).

BRISTOL.—Twenty madrigals and part-songs were sung at the ninetieth annual ladies' night concert of the Madrigal Society. The modern works included three by Sir Walford Davies—'Tune thy music to thy heart,' Weep you no more,' and 'Fair and Fair.'——The Don Cossacks were at Colston Hall in January.—Miss Dorothy Silk and Mr. Lionel Tertis sang and played for the Philharmonic Society on January 23. Under Mr. Arnold Barter the choir sang Bach's 'Jesu, Joy and Treasure,' Elgar's 'Go, song of mine,' and other well-known part-songs.—The fine standards of the Choral Society were upheld at its hundred and twentieth concert on January 30, when Mr. George Riseley conducted 'The Dream of Gerontius' and the Grail scene from 'Parsifal.'—The Bristol Orpheus Glee Society held its eighty-second annual ladies' night on February 11, when the choir of ninety voices sang a varied programme under Mr. George Riseley.

DARWEN.—The Choral and Orchestral Society, under Mr. John Bentham, gave 'The Banner of St. George' and a selection from 'The Messiah' at the first concert of its season.

Derby,—The last of the season's chamber concerts took place on February 5, when the programme included Elgar's Pianoforte Quintet and Brahms's Clarinet Quintet. The string players were the Catterall Quartet.

EASTBOURNE.—The new Christ Church Choral Society, conducted by Mr. W. H. Mills, made its first appearance in January with a performance of Stanford's 'The Revenge.'

EXETER.— Dido and Æneas, arranged for concert purposes, was performed by a choir, small orchestra, and soloists, at a concert of the Exeter Chamber Music Club on January 20, Dr. Ernest Bullock conducting.

HANLEY.—The programme originally chosen by Sir Thomas Beecham for his tour with the London Symphony Orchestra was changed on arrival at Hanley by the substitution of Beethoven's second Symphony for the Tchaikovsky Theme and Variations—to everybody's satisfaction. The concert was much enjoyed.

HASTINGS.—Seven players from the Municipal Orchestra gave the Beethoven String and Wind Sextet at a recent concert.—The orchestra, under Mr. Basil Cameron, played the 'Unfinished' Symphony as illustration to a lecture by Mr. Percy Scholes, on January 23.

HUDDERSFIELD. — Mozart, Beethoven, and Debussy were played by the Capet Quartet on January 26. ——At a concert of the A. W. Kaye orchestra the principal work was Schubert's seventh Symphony.

Hull.—Sir Henry Wood conducted Franck's Symphonic Variations (played by Miss Helen Guest) and a D major Symphony of Mozart at the Philharmonic Society's concert on January 21. LEAMINGTON,—A concert devoted to the music of the late Purcell Warren was given at the Town Hall by Mr. R. S. Bullock on January 30. The works performed were a String Quartet in A minor, an unfinished Sonata for violoncello and pianoforte, played by Mr. John Snowden and Mr. Thomas Dunhill, pianoforte pieces by Miss Marion Keighley Snowden, and songs sung by Miss Megan Foster. At the end the quartet played Mr. Dunhill's 'Scherzo of Happy Remembrances,' written in memory of Purcell Warren.

LEEDS,—The D minor Organ Symphony of Guilmant was played at a Saturday orchestral concert, by Mr. H. Percy Richardson and the orchestra, under Mr. Julius Harrison. Beethoven's eighth Symphony was given at a later concert of the series.

LEICESTER.—A special concert of string music was given by the Symphony Orchestra, under Dr. Malcolm Sargent, on February 4, the principal features being a Purcell Suite, arranged by Albert Coates, Holst's 'St. Paul's' Suite, and Elgar's 'Introduction and Allegro.'—The Beecham-L.S.O. tour opened at Leicester.

LIVERPOOL.—Mr. Sam Vickers has announced that owing to lack of support he will be unable to continue his series of concerts after this season. He attributes the failing attendances to broadcasting.—The B.N.O.C. opened a fortnight's season on February 8.

LOWESTOFT.—A concert performance of 'The Immortal Hour' was given by the Musical Society on January 20, Mr. C. J. R. Coleman conducting. The bass parts were taken by Mr. Frederick Woodhouse, and the oboist was Mr. Leon Goossens.

MANCHESTER. - Like Pachmann's, the two farewell concerts of Dame Melba partook somewhat of a personal and public demonstration, the Brand Lane audiences including many who would recall the singer's first appearance here in the palmy days of the Percy Harrison régime, when she followed in Patti's train; and some who still retained the vivid impression produced by the intensity of her trills, whose vibrations were such as to produce a mental-aural impression that the walls of the Free Trade Hall were rocking on their foundations. Like many an artist before her, Dame Melba paid warm tribute to the discrimination of Manchester audiences. — This event apart, the year's music so far has witnessed a singular and unpremeditated concentration on the work of Bach, Berlioz, Brahms, and Elgar. As a sign of the times it may be noted that the hoarding-posters of the Hallé concerts now merely state the title of the symphony or concerto to be That has sufficed to draw full houses-clear evidence played. that the Hallé management believes that works (as distinct from 'star' soloists) are the more potent attraction. As the early autumn provided something in the nature of a Beethoven quartet festival, so the earliest days of the New Year brought from the members of the Edith Robinson Quartet (with assistance from Mr. Frank Merrick, Mr. Otto Paersch, Mr. Harry Mortimer, &c.) three concerts devoted to Brahms chamber music, supplemented in mid-January by the fourth concert of the Catterall Quartet, consisting solely of the same composer's work and culminating in the great Quintet in G. The second concert of the Manchester Vocal Society was also devoted to the Brahms Liebeslieder, with pianoforte duet accompaniment, and several of the great choral songs from his ripest period, first introduced to Northern choralists at Morecambe in the early years of this century. At the Bowdon Chamber concert the fine lieder singing of Mädame Elizabeth Schumann was not more admirable than the great Brahms A major Sonata played by Arthur Catterall and John Wills. This Brahmsian concentration would have been carried a step further, but for the fact that Harty cancelled the January 21 expected performance of Brahms's third Symphony, in favour of a repeated by desire' of Elgar's Symphony No. 2, which had been first heard at the Hallé concerts in November, 1911, under Richter, and not again until January of this year. Writing last season in admiration of Harty's undoubted genius in Brahms interpretation, the hope was then expressed

revealed in Brahms would inevitably find their complement in the modern work. One hardly could have expected so speedy a vindication of judgment. The A flat a year ago, under Harty, may not have achieved the sculptural and monumental character as revealed under Richter or Ronald, but it had a good deal of Elgar's own finely nervous energy and impetuosity. This quality in Harty found even fuller expression in the two performances of the E flat on January 7 and 21. The first movement's sheer exhilaration quite took the audience by surprise-those glorious few bars' fantasia on the chord of E flat at the end, for example, found the listeners open-mouthed in simple wonder. It must be remembered that, unlike the audience of twenty years ago, it was discovering its Elgar. Elgar properly performed may leave you hot or cold; he appeals overwhelmingly or not at all; people don't 'approve' him; they are unmistakably 'for' or 'against,' and never 'neutral.' It was soon evident that the orchestra loved its job-no mental reservations there. What one missed on January 7 was the ripe, mellow colouring of the more contemplative sections. Elgar's moods of reticence or repose, for some, constitute his greatest wonder, and those people at Manchester who know his work fairly well have gained much of that knowledge from his own conducting at the meetings of the Three Choirs Festivals, where the enormously impressive quality of these moods is enhanced by the glories of the setting, the autumn sunlight, and general feeling of repose. That feeling cannot be recaptured in the Free Trade Hall of a great industrial community, and those who never have the privilege of these experiences in the West Country will never drink to the full the emotional content of the contemplative thinker in his music. The 'repeat' performance a fortnight later was much more persuasive in the softer moods, especially in the solemn sunset splendour of its closing moments, whilst Elgar as the man of action evoked a still more thrilling response from conductor and players. Harty we know to be supremely a master in Brahms and Berlioz (his 'Fantastique' on February 4 was easily the most vivid reading ever heard here, both in its pictorial and emotional aspects). His mastery of Elgarian emotion is no less complete. ——Miss Jelly d'Aranyi has been the most distinguished visiting instrumentalist of the period, and her Brahms Concerto (February 11) was most refreshing in its rhythmical aspect.--Bach's B minor Mass under Harty, on February 4, produced some of the most sensitive Bach choral singing I have ever heard, worthy to rank beside the memorable Sheffield Festival performances under Wood, in 1910. — The spring season of the B. N.O.C. operas has been guaranteed to over eleven hundred pounds, and the advance bookings for the first week are in excess of the total advance bookings for a fortnight of the autumn season. Those who know their Manchester best always said that the disastrous loss sustained last November was no fair criterion of this city's interest in opera.

NEWCASTLE.—Peter Warlock's 'The Full Heart,' having been twice abandoned by the Bach Choir for further rehearsal, was at length performed—and enjoyed by the audience—on February 6. Dr. Whittaker said it was the most difficult piece written by an Englishman. At the same concert the choir sang Ayres by Dowland and Bax's 'This worlde's joie'; Miss Joan Elwes sang and Dr. Whittaker played the spinet.—John Ireland's Fantasy Trio and two movements from Glière's String Octet were given at a concert of the Oppenheim Society.

Norwich.—The 'spring season' of weekly municipal concerts opened on January 23, under the direction of Mr. Maddern Williams. At the third concert, which drew the largest audience, the English Singers gave madrigals and folk-songs.—At St. Mary's Lecture Hall, on January 28, a small string orchestra, under Mr. Cyril Pearce, played a Vivaldi Sonata da Camera, the third 'Brandenburg' Concerto, a Haydn Symphony, and a Purcell Suite.

been first heard at the Hallé concerts in November, 1911, under Richter, and not again until January of this year. Writing last season in admiration of Harty's undoubted genius in Brahms interpretation, the hope was then expressed that this enthusiasm might lead directly to a similar concentration on Elgar's symphonic output, as the qualities Music' from 'Hansel and Gretel,' Debussy's 'Petite Suite,'

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and Massenet's 'Scènes Pittoresques,' Mr. Fred Mountney conducted, and the soloist was Mr. Walter Widdop.

OUNDLE.—The Choral and Orchestral Societies joined forces under the Rev. E. S. Lake, and gave a concert at which the principal features were Stanford's 'The Revenge,' Coleridge-Taylor's 'Viking Song,' and movements from Mozart's 'Jupiter' Symphony.

OXFORD.—At the fourth subscription concert Mr. Maurice Besly conducted the Æolian Chamber Orchestra in the second 'Brandenburg' Concerto, Mozart's Symphonie Concertante for violin and viola, Gerald Finzi's 'Severn Rhapsody,' and various other well-chosen works.

PORTSMOUTH.—An Elizabethan and Bach Society formed under the direction of Mr. Hugh Burry made its first appearance at the Town Hall Saturday Municipal Concerts on January 23, singing madrigals by Benet, Pilkington, Byrd, folk-song arrangements, and Holst's 'Two Psalms.' The orchestra, assisted by Mr. Alfred Fransella and Mr. Claude Hobday, played a Purcell Suite, two Bach Concertos, and the B minor Suite for flute, and Miss Margaret Champneys sang Bach and Elizabethan songs.

READING.—The concert edition of 'Faust' and Stanford's 'The Revenge' were sung by the Reading St. Luke's Musical Society, at one of the most successful of its concerts. Mr. Arthur C. Foster conducted. — Miss Dorothy Helmrich (singer), Mr. Gerald Cooper (harpsichord), Mr. John Barbirolli ('cello), and Mr. Samuel Kutcher (violin), were the artists at the Music Club's concert on January 27.

St. Albans.—The second series of Mr. Claude Powell's orchestral concerts at the Grand Palace Cinema opened on February 4. Mr. Norman O'Neill conducted his four 'Blue Bird' Dances and Mr. Powell the remainder, which included the 'New World' Symphony.

St. Austell.—'Samson' was performed by the St. Austell Musical Society on January 21, under Mr. S. D. Collins, the choir of eighty voices being accompanied by Miss I. M. Little and Miss Myra Ball on the pianoforte and organ.

ST. NEOTS.—The performance of 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha' on February 12 was in every way a credit to the St. Neots Musical Society, the orchestra, the soloists, and the conductor, Mr. J. H. White.

SHEFFIELD.—A number of interesting recitals and chamber music concerts took place late in January and early February under various auspices, the artists being Mr. Laurence Turner (violin) and Mrs. J. B. Leathes (pianoforte), in the second Sonata of Delius; Miss Myra Hess; the English Singers; Miss Murray Lambert (violin) and Mr. Cyril Chantler (pianoforte); Mrs. Dorothea Rodgers (in a Lieder recital); Mr. Reginald Paul and Mr. Charles Woodhouse; Mr. Frederick Woodhouse; and Miss Edith Robinson (violin).

TORQUAY.—At the fourth and fifth Symphony concerts Mr. Ernest W. Goss conducted a Purcell Suite arranged by W. Y. Hurlstone and Mendelssohn's 'Italian' Symphony. The soloists were Mr. Lionel Tertis and Mr. Frank Mullings.

Wellingborough.—Accompanied by an orchestra of twenty-six, and with well-known soloists, the Wellingborough Choral Society performed Smart's 'The Bride of Dunkerron' on January 27, under the Rev. Canon W. E. Tarry's direction.

WESTON-SUPER-MARE.—The annual concert of the Choral Society was held on February 9, under the new conductor, Mr. Seymour Dossor, who made his appearance with an excellent programme well performed: 'Blest Pair of Sirens,' 'Everyman' (Walford Davies), and Holst's 'Two Psalms.'

WOODBRIDGE.—The first part of the programme given by the Woodbridge Philharmonic Society, on February 2, consisted of Cowen's 'The Rose Maiden,' of which Mr. H. M. Timbers conducted a creditable performance. YORK.—A programme of unaccompanied music, Elizabethan and modern (Vaughan Williams, Holst, Parry, and Bainton), was recently given by the York Madrigal Singers at the Yorkshire School for the Blind. The older music included Wilbye's six-part madrigal, 'Draw on, sweet night,' and Byrd's carol, 'This day Christ was born.'

Music in Scotland

ABERDEEN.—Under the enterprising and enlightened direction of Mr. Willan Swainson, the Aberdeen Oratorio Choir, with the assistance of the Scottish Orchestra, gave a performance of Elgar's 'The Kingdom.'

ELGIN.—Miss Kim Murray, a well-known Morayshire violinist and teacher, gave a violin recital, the most exacting item in a widely diversified programme being the Mendelssohn Concerto.

EDINBURGH. - The Paterson orchestral concerts followed the same general lines as those of the Scottish Orchestra at Glasgow, dealt with below. — The Reid Symphony Orchestra (conductor, Prof. Donald F. Tovey) gave a concert of 18th-century music, the principal interest of which lay in two Bach Concertos, the Trio-Concerto in A minor, for pianoforte, violin, flute, and string orchestra, and the Concerto in A major, generally played on the cembalo or pianoforte, but on this occasion played with cemand of plantoner, but on the oboe d'amore, the extraordinarily pleasing effect on the oboe d'amore, the instrument for which the work was originally written. The programme also included Beethoven's first Symphony. Prof. Tovey's series of Sunday concerts at Synod Hall comprised a programme by the Reid Orchestra, which included the Schumann Pianoforte Concerto, the 'Eroica' Symphony and 'Prometheus' Variations, and Mozart's 'Theatre Manager' Overture; a Beethoven pianoforte recital, at which Prof. Tovey played the 'Hammerklavier' Sonata, the 'Sonata Pathétique,' and the 'Righini' Variations; also a chamber music recital, with an unhackneyed programme which embraced a Mozart Divertimento in E flat and a Serenade by Dohnànyi, both for violin, viola, and 'cello, and Beethoven's Variations for violin, pianoforte, and 'cello, on the song, 'Ich bin der Schneider, Kakadu.'--At the second meeting of the Edinburgh Bach Society, the programme comprised arias, with obbligati, from lour of the Church cantatas, and songs from the 'Schemelli Song Book,' sung by Miss Cecilia Brenner, one of the Sonatas for flute and clavier, and the Prelude and Fugue in A minor, for pianoforte, upon which the Trio-Concerto in the same key is based, --- At the Edinburgh Corporation Tramways Concert, the recently-formed Edinburgh Tramways Choir made a first appearance, under the conductorship of Mr. Thomas Butcher.—At its third concert of the present season, the Edinburgh Choral Union (Mr. Greenhouse Allt) sang Mendelssohn's 'Hymn of Praise' and Parts 1 and 2 of Haydn's 'Creation.' The Reid Orchestra supplied the accompaniments, but, curiously, the opportunity was not taken to play the opening instrumental symphony of the Hymn of Praise.

GLASGOW.—As always, the last weeks of the Scottish Orchestra season were characterised by increased attendances and a marked growth of enthusiasm. At the tenth Tuesday concert, Nicolas Orloff played Tchaikovsky's B flat minor Pianoforte Concerto and a group of solos with great success, the Orchestra playing an unfamiliar Haydn Symphony in D, and the Brahms-Haydn Variations. The Orchestra made probably its finest appearance at the eleventh concert of the season, when the programme contained Beethoven's seventh Symphony, Mozart's 'Hatfiner' Serenade, Mendelssohn's 'Hebrides' Overture, and a novelty, César Franck's symphonic poem, 'Psyche.' At the twelfth, the Glasgow Choral Union revived Bantock's 'Omar Khayyam,' Mr. Hutton Malcolm conducting in the absence of Mr. Wilfrid Senior. At the thirteenth concert Mille, Youra Guller played a Mozart Pianoforte Concerto in E flat and Chopin's 'Funeral March' Sonata with outstanding beauty of tone and style, and the orchestra gave us a British programme, Purcell's 'Trumpet' Voluntary, the Boyce-Parry Suite for strings, and a selection from

Holst's 'Planets.' The 'Planets' selection inspired great enthusiasm, Mr. Holst, who happened to be in 'Planets' the audience, receiving an ovation.—At the eleventh Saturday concert of the Scottish Orchestra season, Respighi's 'Fountains of Rome' repeated its success of the previous season, Dvorák's Symphony No. 3, in F, met with deserved luke-warmness, and a young local singer, Miss Mabel Couper, sang some Italian arias with pleasing freshness of voice, fair vocal technique, and the platform deportment of a prima donna who has 'arrived.' The twelfth Saturday concert brought M. Victor Labunski, who introduced a very dull Pianoforte Concerto by Glazounov and two rather pretentiously modern 'Im-promptus' by himself, and accepted encores with an ingenuous alacrity which would have aroused envy in the most hardened of 'international celebrities.' The feature of the thirteenth concert was the revival, after a ten years' interval, of Bantock's 'Hebridean' Symphony, composed for, and dedicated to, the Scottish Orchestra. It was a disappointment to find how unimpressed one was on rehearing this work after so long an interval. The works selected by audience vote for the fourteenth (the 'plébiscite') concert were Beethoven's seventh Symphony and 'Leonora' No. 3 Overture, a 'Mastersingers' selection, 'Mars,' 'Saturn,' and 'Jupiter,' from Holst's 'The Planets,' and Respighi's 'Fountains of Rome.' There was an enormous audience. At the close of the concert, M. Talich, who

the last six weeks of the season, announced, amid much applause, that he hoped to return to Glasgow next season. KIRKCALDY.—Madame Melba gave a farewell concert, repeating the programme given at other Scottish centres the

had conducted the concerts with great brilliancy throughout

previous month.

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GENERAL. - Following up the exceptional artistic success of his male trio of artists, Messrs. Casals, Cortôt, and Thibaud, Mr. Max Mossel, at his third concert at Glasgow, Edinburgh, and Bridge-of-Allan, presented with equal success an accomplished female trio in Mesdames Myra Hess, Jelly d'Aranyi, and Elizabeth Schumann, the lastnamed the Viennese operatic and lieder singer. It is many a long day since we last heard singing so superlatively fine as that of Madame Schumann in songs by Mozart and Strauss, Miss d'Aranyi joined Miss Hess in a Bach Sonata for violin and pianoforte, and played two groups of violin solos with her accustomed wayward charm. Miss Hess, whose art grows from strength to strength, played a Bach group and a modern Spanish group, and, as encore, an unpublished arrangement of her own of a Bach chorale prelude, 'Jesu, Joy of man's desiring,' which was sufficient in itself to make of the concert an enduring memory. The fourth 'international celebrity' concert at Glasgow, Edinburgh, and Dundee was hardly up to the general level of this series. Miss Evelyn Scotney, the coloratura soprano, the Russian Kedroff Male Quartet, and a young and undistinguished violinist, Zoltan Szekeley, were the artists. At the fifth of these concerts, Sir Thomas Beecham, conducting the London Symphony Orchestra in a programme which included Beethoven's second Symphony, presented his customary excellencies and personal eccentricities in about equal measure. Mlle. Luella Paikin contributed to the programme a mildly interesting pyro-technical display of vocal agility.—Mr. Joseph Hislop appeared in all the principal Scottish cities, supported by M. Bratza, the violinist, and by Mr. Walter Rummel, who made a first appearance as a solo pianist in Scotland.

SEBASTIAN.

Music in Wales

ABERYSTWYTH .- On January 21 the hundred and ninetyfirst College concert was held in University Hall, when Mr. Powell Edwards gave a song recital, consisting mainly of Welsh folk-songs, which were very much appreciated. The programme included also a movement from Schubert's Trio in B flat, played by Sir Walford Davies, Miss Evelyn Cooke, and Mr. Arthur Williams, and carols sung by the Small Choir.—On January 28 the College Choral Society, conducted by Dr. David de Lloyd, gave a fine performance accompanied.

of 'Beyond the Veil' (written by Dr. de Lloyd in memory of the late Principal T. F. Roberts, of the College). Miss Megan Lloyd sang the solos. - On February 4, the College Choral Union gave two movements from Brahms's Cherical Charles Clements at the pianoforte Quintet in A, with Mr. Charles Clements at the pianoforte.——The following week Mr. Owen Bryngwyn gave a successiul song recital, his programme including 'A Song of Innocence' (Walford Davies), 'Love went a-riding' (Frank Bridge), and folksongs of various countries. The principal chamber music and choral items were Schubert's 'Quartet-Satz' in C minor and Holst's 'Evening Watch.'

CARDIFF.—On January 15, Mr. W. Morgan Evans lectured to the Cymmrodorion Society on 'The History of the Harp,' with illustrations. - A large number of extramural students of Cardiff University College attended a chamber concert which was held on January 30. The programme included Brahms's Trio in C minor and Ireland's Pianoforte Trio in A.—The annual Police concert took place on January 29, the performers including Mr. Jack Salsbury, Miss Garda Hall, Miss Edith Furmedge, Mr. Walter Glynne, Mr. Roy Henderson, Mr. G. R Coombes, and Mr. David Richards. --- The school concerts at Cardiff High School for Girls have been resumed. D minor, Grieg's Sonata in G minor, for violin and pianoforte, and Kreisler's 'Viennese Melody' for violin; also some folk songs.—Conducted by Mr. A. J. Brown, the G.W.R. Orchestral Society gave a concert at Cardiff City Lodge on February 10.—At Park Hall, on February 7, the second concert of the season was given by the Cardiff Musical Society. The programme included Verdi's 'Stabat Mater,' Debussy's 'The Blessed Damozel,' and two extracts from 'The Mastersingers.' The soloists were Miss Dorothy Bennett and Miss Blodwen Caerlun. The orchestra of the 5WA, combined with the Musical Society, played the 'Egmont' Overture and 'Death and Transfiguration.' The conductor was Mr. Julius Harrison. —Mr. Harold Samuel gave his third recital on February 6, at Roath Park Presbyterian Church. Parties had come from Newport and the mining districts around, and many Bach converts appear to have been made.

GREGYNOG (Montgomery). - On January 30 a conference was held by the various conductors of choirs attached to the Montgomeryshire Festival. The meeting took the form of an instruction class on the works to be performed on May 20 at Newtown. The morning session was presided over by Mr. W. R. Allen, Aberystwyth, for the Welsh portion of the programme, and the afternoon meeting was in the hands of Mr. Adrian Boult.

KENFIG HILL,—A successful performance of 'Elijah' was given by Elim United Choral Society on January 16, under the conductorship of Mr. Hugh Evans,

LLANDINAM .- At the sixth annual concert of the Llandinam and Caersws (Montgomeryshire) United Choral Society, an attractive programme was presented under the direction of Mr. W. R. Allen, of Aberystwyth, with the aid of a small contingent of the Aberystwyth College Orchestra. Spirited performances were given of Stanford's The Revenge' and selections from 'The Creation,' The programme also included Bach's Overture in D, Grainger's 'Handel in the Strand,' and songs by Schubert, Elgar, &c.

NEWPORT (Mon.).—The Aberystwyth Trio (Sir Walford Davies, Miss Evelyn Cooke, and Mr. Arthur Williams) gave a recital, with examples from Mozart and Schubert, at Newport High School for Girls on January 16, when an address was given by Sir Walford on the 'Influence of Melody-Makers on Musical History.

NEWTOWN (Montgomery) .- 'A Tale of Old Japan' was sung on February 12 by the Town Choral Society, under the conductorship of Mr. W. R. Allen.

PONTARDAWE.-Tabernacle Church Choir gave a performance of 'King Olaf' (Elgar) at the Public Hall on PONTYCYMMER.—On February 11 the Tabernacle Choral Society gave a performance of 'Elijah,' Mr. James Garfield conducting.

RESOLVEN.—Dr. D. Vaughan Thomas gave a lecture on 'The Essential Principles Underlying Instrumental Music,' at the Schools, on February 9, under the auspices of the Welsh National Council of Music. Dr. Thomas was assisted by Miss Cooke and Mr. Arthur Williams.

RUTHIN (North Wales).—At the Town Hall, on January 21, a song and violin recital was given by Miss Muriel Hughes, Mr. Glyn Dowell, and Miss Murray Lambert.

SWANSEA.—On January 28, at Llewelyn Hall, Dr. Ben Davies gave a much appreciated song recital.——Three performers of note provided an admirable concert at Llewelyn Hall, on February 5—Mr. Arthur Catterall, Miss Muriel Brunskill, and Miss Claudia Lloyd.

TRECYNON.—On February 3 and 4, at Ebenezer Welsh (Congregational) Chapel, performances were given of 'Elijah,' conducted by Mr. W. E. Thomas. The principals were Miss Annie Davies, Miss Mattie Davies, Mr. David Thomas, and W. T. Rhys.

Musical Motes from Abroad

HOLLAND

The return from America of Willem Mengelberg has given a new zest to orchestral life here, and incidentally a renewal of interest in the works of Gustav Mahler. Not that Mengelberg is the only propagandist of this master. He is, however, better able than any other conductor to represent Mahler in the light of a great composer, and by that curious psychological association of ideas which obtains between an interpreter and the public his mere presence in the country creates a new interest. He celebrated his return by strikingly individual readings of Beethoven's fifth Symphony, and of the 'Flying Dutchman' Overture—the latter a whimsically appropriate choice. At a subsequent concert he gave Mahler's 'Lied von der Erde,' with Durigo and Urlus as vocalists, a Bach Suite, and Beethoven's 'Coriolan' Overture. Conceding Mengelberg's ascendancy as an interpreter of Mahler, one of the best performances of a Mahler Symphony we have had was by the Residentie Orchestra, under Pieter van Anrooy-for Anrooy knows how to get at the lyrico-poetic character of the slow movements in a fashion that few who are more successful with the big architectural movements can command. His reading of the fourth Symphony was an exceedingly fine effort, and balanced well with that of the 'Jupiter. The same orchestra and conductor have also presented us with some very delightful and interesting music by Dutch composers. Emile Enthoven's Symphony in D minor, although evidently under the influence of Mahler and Bruckner, is a work of considerable power and no little beauty. G. H. G. Brucken Fock's Suite, 'From the South, and a duet for violin and viola by van Anrooy, are of a much lighter character, but are extremely pleasant to the ear.

The Utrecht Orchestra, under Cornelis Evert, introduced to Holland Honegger's 'The Tempest' Prelude (a work of a more intimate and concentrated character than most we have heard from this composer), Roussel's 'Le Festin de l'Araignée' music, and the first of the 'Evocations.' In opera there is little out of the routine, the Co-Opera-tie and the Italian Opera Company both relying on standard works. To the latter, however, we are indebted for an introduction to the charming Japanese singer, Yolanthe Fuentes, whose Butterfly was one of the legitimate sensations of the season. Aside from opera, much interest has centred in the choice and performance of works by the Greek soprano, Vera Janacopulos. She appeared at the last of the Concertgebouw concerts conducted by Monteux, with Mozart's 'Essultate, jubilate,' a work seldom heard, which suited her exactly (although occasionally she zevealed a tendency to force her voice), and two songs of Moussorgsky. She repeated these numbers at her own

recital, and also sang with rare artistic feeling a number of modern French songs. At a second recital she also showed a corresponding sympathy with the classics, from Lully to Schumann. Alexander Moszkowsky deserves mention for his excellent grip of violin tone (which allows him at times to indulge in what would be quite a dull manner were it not employed for a specific purpose), and for his introduction of works by Prokofiev, Turiña, and Castelnuovo-Tedesco. Joseph Jongen has paid a visit to The Hague, and won considerable success with his chamber music. British music has also not been entirely neglected, for not only has an English singer, Linette Grayson, sung Purcell's 'Nymphs and Shepherds' in a way that charmed both public and critics, but Geertruida van Vladeracken, with her husband (the well-known painter, Jan Poortenaar), in a folk-song recital had more success with British songs than with any others. It is also pleasant to record that in place of a new musical comedy, Louis Bouwmeester (a son of the famous Shakespearean actor, and himself a leading light in comedy), has presented with his company, the Haghezangers, Adolphe Adam's 'Le Postillon de Longjumeau,' and won enthusiastic laughter and applause. The proposal to build a new opera-house at Amsterdam is now so far advanced as to allow of the choice of an architect to advise on the whole scheme in detail. HERBERT ANTCLIFFE.

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PARIS

'L'ENFANT ET LES SORTILEGES'

Performed for the first time at the Monte-Carlo Opera on March 21, 1925, Ravel's new ballet on a libretto by Madame Colette was anticipated with considerable curiosity. Madame Colette is known to be a delicate and witty writer, specially capable in depicting child-life and psychology. Ravel, the composer of 'Ma Mère l'Oye' and 'L'Heure Espagnole,' is renowned as a musician endowed with refined intelligence and abundant technical means, reflecting a descriptive rather than an expressive mind. The collaboration of these eminently French artists produced a work that aroused actually much enthusiasm and no less resentment among the public of the Opéra-Comique. M. Albert Wolff, the able conductor, had to display all his conciliatory powers to restrain auditors and performers alike.

The subject of 'L'Enfant et les Sortilèges' deals with the tribulations of a naughty child in a milieu of personified animals and objects. He behaves rather roughly with them, upsetting the tea equipage, pulling the tail of the cat, wounding the caged squirrel with a pen, tearing up pictures, devastating the furniture, and otherwise committing a lot of mischief. All this wronged world, animate and inanimate, conspire to punish the erring child. They begin wailing and performing fantastic dances around him. In fright he flees to the garden, near a pool, thereby affording a view-halloo for the assailant posse. The outraged domesticants and plenishings beset the terror-stricken child in monstrous shapes, and overwhelm him. He falls, crying 'Mamma.' This appeal to their tutelary authority calls a truce; in remorseful mood les animaux raise the child tenderly, and bear him to the nursery.

No doubt much of the naive poetry in this ballet is beyond appreciation of a great many people, for the simple reason that they are either bewildered or impatient with the superficial and imitative elements both in the music and in the score—elements that are often aggressive and, perhaps, extra-musical. But it should at once be admitted that they are adequate and forceful, depicting as they do the emotions of a fairy-world which, after all, may be as real as our own.

It is a fortunate thing that Ravel resumed writing music for stage purposes. The French Opéra and Opéra-Comique are in sore need of short ballets of a superior and up-to-date poetical and musical content. The classical specimens of the Leo Délibes type are outworn, and while we see as yet no good omen of the regeneration, in the near future, of grand opera music, it is comforting to note that the stage has again won over one of the best musicians of our day.

PETRO J. PETRIDIS.

VIENNA

OPERATIC EVENTS

The belated *première* of Umberto Giordano's 'Andrea Chénier,' at the Staatsoper (January 28), furnished welcome evidence of how much could be done to make an old and rather obsolete opera attractive by means of new and fertile stage designing and direction. The opera in itself, ranging both chronologically and musically between Mascagni and Puccini, was of secondary interest. It was staged for the benefit of Alfred Piccaver, who was, however, replaced by Trajan Grosavescu (a vocally gifted but crude Rumanian tenor) and by Tino Pattiera, who excels more by histrionic gifts and a poetical stage presence than by vocal endowment. The individual success of the evening fell to Lotte Lehmann's portrayal of the heroine; to Clemens Holzmeister, stage designer; and to Dr. Lothar Wallerstein, from Frankfort, who achieved beautiful groupings and a remarkably vivid action. Holzmeister's designs were simple, yet suggestive and atmospheric to a degree. His device of dividing the stage into two platforms by means of stairs made for plasticity and clarity of action in the mass scenes of the second Act, and gave a beautiful picture in the last scene, when the loving couple left the dark prison and, ascending the broad, long staircase into an ocean of light above, boarded the tumbril which was to bring them to the scaffold. Giordano, who attended the première, may have heard his opera sung in more Italian style before, but he has certainly not seen it more beautifully

Busoni's 'Arlecchino,' and especially Stravinsky's 'Tale of the Soldier,' lent themselves more easily to the application of ultra-modern ideas on staging, at the Volksoper (February 11). In this case such ideas were applied rather too profusely and indiscriminately by B. Marholm, the stage director. Busoni's modern conception of a commedia dell arte—spiritually and intellectually witty rather than broadly humorous—fared better than Stravinsky's prob-lematic 'Gesamtkunstwerk' of music, poetry, pantomime, and dance. Marholm has studied in Russia (under Alexander Tairov); and one would have expected him to emphasise more strongly the improvisatory character of the work. Ignoring Stravinsky's clear prescription, which calls for an orchestra clad in Russian blouses (hence for utmost realism), Marholm dressed the seven players and the conductor in the fanciful attire of insects. The atmosphere of the work thus shifted from the spirit of a Russian country inn to the unreal realm of a fairy-tale, and the music was robbed of its meaning. To the unprepared hearer, what remained were cacophonies devoid of sense and significance, and the impatience of the astonished audience, which manifested itself in hisses and ill-applied laughter in the middle of the performance, was not surprising. The musical side of the production, under Leo Kraus, was very good, and a welcome proof that the Volksoper, for many years in a state of apathy and disorganization, is once more fit for productive and even for taxing work.

TWO NEW CHORAL WORKS

Julius Bittner, long beloved by his compatriots for his popularly-tinged operas and regarded with misgiving by the musical and critical fraternity of the non-German countries, seems to have cherished an ambition to vindicate his worth and importance far beyond the previous scope of his products, in his new Great Mass and Te Deum. If proof of Bittner's capacity for bigger things were necessary, he has surely furnished it now. Those who have criticized Bittner's lack of form and architecture should be silenced by the no less than five big fugues (two of them double fugues) of his Mass. Yet to the close observer, Bittner's work reveals virtually the same traits which made his operas both appealing and open to criticism. He exercises in his Mass, to be sure, an amount of artistic restraint not formerly revealed, but there is the same naïveté which we have come to expect from him; and though the big task is approached with visible reverence, he is still at his best where he indulges in simple, somewhat rustic, and occasionally obvious melodies. The Te Deum, which relieves the oppressive mood of the Agnus Dei, sounds churches, and he made a hobby of taking rubbings of less like sacred music than like the merry roundelay of monumental brasses. He left a collection of over a

Austrian peasants in the fields, and reminiscences of Austrian 'Ländlers' crop up now and then in the Mass. In this respect, and in the bigness of his vision, Bittner recalls Mahler, and Verdi's 'Requiem' in the decidedly un-ecclesiastical fundamental note of his Mass. part music of the soil, and otherwise strongly operatic, especially in the Agnus Dei, which paints the picture of a mediæval procession—a big canvas in glowing yet oppressive colours.

Wilhelm Furtwängler, who became eminent at Vienna, has now little time to spare for the cradle of his fame. He limits his Viennese activities to flying visits, and to productions of often-heard works requiring but little rehearsal. Between two express trains, as it were, he gave a performance of the 'German Requiem' which served to eradicate a few arbitrary retouchings introduced in Brahms's score by the famous conductor two years ago, and a symphony concert with the Philharmonic Orchestra in the 'New World' Symphony and Strauss's 'Sinfonia Domestica.' The performance of 'Le Laudi di San Francesco d'Assisi,' for soli, chorus, and orchestra, by Hermann Suter, Furtwängler's Swiss compatriot, was probably more or less a patriotic deed, for notwithstanding the merits of the composition, there seems no other reason to select this work for the sole novelty of Furtwängler's programmes. Le Laudi' is Brahmsian in style and diction, but not in its melodies, which are often dry, and, at any rate, not inspired enough to suit the lofty subject. 'Le Laudi'is the ambitious effort of a solid, serious musician, but not a really important work, nor one to mark an epoch in the music of our time.

NEW ORCHESTRAL MUSIC

'Academic' music, too, is a new symphonic poem entitled 'Fahrt zur roten Wand,' by Max Oberleithner. This composer showed a good sense for dramatic effect with his opera 'Aphrodite' a dozen years ago. The scope of his talent has not broadened since, and the rapid musical development of the last decade has passed unnoticed by him. His symphonic poem, which Clemens Krauss performed on January 14, deals with a Chinese poem by With praiseworthy restraint Oberleithner Su-Dung-Po. refrains from dwelling too much on the coloristic possibilities of the subject, and concentrates instead on 'atmospheric description'—without, however, achieving anything unusually valuable. Clemens Krauss's other novelty was the first performance of Four Orchestral Songs by Ernst Kanitz (February 4). The composer is a pupil of Franz Schreker, but in these songs a descendant of Mahler. The four songs are modelled on the 'song symphony' type of Mahler's 'Song of the Earth,' but the thematic connection between the items is not apparent. melodies and mood, too (if not quite in quality), the songs fitted well into the complete Mahler cycle in which they were interspersed by conductor Krauss. PAUL BECHERT.

[The Canadian and German notes had not arrived when we went to press.]

Obituary

We regret to record the following deaths:

ARTHUR HENRY BROWN, composer of 'The day is past and over,' 'O Love divine, how sweet Thou art,' and many other popular hymn-tunes, at the age of ninety-five. Mr. Brown lived a life of quite exceptional activity. He wrote eight or nine hundred hymn-tunes and carols, more than a thousand variants of harmony in his 'Organ Harmonies for the Psalm Tones,' a number of services, anthems, and masses, and several books for the daily use of As a committee member of the London Gregorian Association, he gave his special knowledge of Gregorian music to some valuable work in the editing of the Service Book for the annual Festival at St. Paul's. was physically as well as mentally active. A life-long cyclist, he used to tour the kingdom in order to visit

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thousand of these rubbings, all carefully tabulated. For forty years Mr. Brown was organist of Brentwood Parish Down to the time of his death he was officiating as organist at Brentwood School Chapel. A portrait of Mr. Brown and an account of his life were given in the

Musical Times for December, 1906.

THOMAS S. LOVETTE, at Washington, on December 16, in his forty-ninth year. He was born at Maesteg, South Wales, and gained a pianoforte scholarship at the Royal College of Music when eighteen years of age. From London he went to the Leipsic Conservatoire, where he held a scholarship for five years. He remained at Leipsic for some years, teaching, and then went to Baylor College, Texas, where he quickly developed the musical side of the institution into one of the largest teaching centres in the State. He recently settled at Washington, and with his wife, a well-known singer and teacher, established a successful school of music.

CAPTAIN ALBERT EDWARD WILLIAMS, late Bandmaster, Grenadier Guards, at Southsea, on February 11, aged Born at Newport, Mon., on March 6, 1864, he joined the drum and fife band of the 61st Regiment when a boy of thirteen. He held the post of bandmaster of the 10th Hussars (1888), Royal Marine Artillery (1892), and Grenadier Guards (1907), and retired from the Army in 1921. He graduated Mus. Doc. Oxon. in 1906, and was made M.V.O. in 1908.

SOPHIE LOEWE, in her seventy-eighth year. A pupil of Stockhausen, she first appeared in London in 1871, and sang much at the St. James's Hall, Crystal Palace, and other concerts, achieving great success both in oratorio and in classical songs.

WILLIAM STONHILL, on February 12. He had been a member of the staff of Messrs, Curwen for fifty-two years, and his close acquaintance with the music-publishing trade and his remarkable memory made him invaluable.

Miscellaneous

A performance of the operetta 'Rip van Winkle' (Sydney Harrowing and T. Maskell Hardy), given by the children of Bolingbroke Road L.C.C. School, Old Battersea, on February 10, resulted in a surplus of £120 for the benefit of the Bolingbroke Hospital.

At Queen's Hall, on March 11, the Philharmonic Choir, under Mr. C. Kennedy Scott, will give 'St. Patrick's Breastplate,' by Arnold Bax, Delius's 'Song of the high

hills,' and Mozart's 'Requiem.'

Mr. Richard Capell has in preparation a book on Gustav Holst.

Answers to Correspondents

E. B. P.-(1,) We cannot compare the A.R.C.O. and F.R.C.O. paper-work with that of the first and second Mus. Bac. examinations, because the latter vary with the University and the examiner. Moreover, what is hard to one candidate is easy to another. Decide what diploma is best suited to your needs, and go for it, regardless of the degree of difficulty. Regardless, too, of such considerations as academic dress! Your question on this subject we pass The thing that matters is the ability to do your job, not such outward signs as caps and gowns. (2.) The large number of failures in the F.R.C.O. organ-playing test has puzzled many who, like yourself, think that the A.R.C.O. having been obtained, the candidate ought to be able to take the next hurdle fairly easily. But the A.R.C.O. does no more than guarantee a certain standard at a given Too many organists, instead of going straight ahead, wait so long between the examinations that they get rusty. Also, too many do not realise the much more exacting nature of the tests. (3.) We do not know of any book dealing specially with phrasing and bowing marks, Listen to good string-playing, study good string works, and apply the principles to your organ-playing. No reading of books on this subject will help you, if you have not an instinctive feeling for phrasing, either natural or acquired.

NARKY .- (1.) For study as a help in string-writing, take a few classics by Haydn and Mozart as examples of economy and clarity; two or three by Beethoven-one of each of the so-called three periods; and a few by modern composers to show you the possibilities of the medium. Frank Bridge is an especially good guide in this respect, as his writing invariably comes off.' (2.) For extemporisation for F.R.C.O., you cannot do better than work at the examples given in Sawyer's 'Extemporization' (Novello). As for the 'style required,' the examiners are satisfied (and even pleasantly surprised) when a candidate gives them something shapely, coherent, and musical. We can never understand why this test should be the bugbear it is to so many. it in this way: Any man of ordinary literary culture ought to be able to deliver himself, at a moment's notice, of a few simple, well-constructed sentences on an ordinary everyday topic. It is surely not too much to demand of a musician (that is, one who can think in terms of melody and harmony as he can in the parts of speech) the ability to deliver himself impromptu of a few phrases on a simple basis. No originality is demanded in either case, though of course it is always welcome. The requirement is merely two or three minutes of orderly thought expressed in an orderly manner. Make the word 'orderly' the chief aim in preparation, and check at once any disposition to meander. Cultivate the habit of thinking in short phrases of regular construction, beginning with simple four-phrase hymn-like melodies. On the harmonic side avoid both stagnation and chunks. Practise extemporising in twoand three-part harmony, gradually developing a contra-puntal style. (3.) If the car-test in the Fellowship examination is beyond you, we can only advise you to take up the subject at the A,R.C.O. stage (in which you were successful) and develop your aptitude from that point.

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S. J. E.-There seems to be no reason to doubt the generally accepted origin of the customary standing during the Hallelujah Chorus. In the latest Handel biography, that of Mr. Newman Flower, the incident is narrated thus: 'The King attended one performance, and was so moved by the fervour of the Hallelujah Chorus that he rose to his feet and remained standing till the last chords had dropped to silence.' Mr. Flower adds in a footnote: 'It is said that the custom of the audience rising to its feet at the singing of the Hallelujah Chorus began with the King's action on this occasion-the audience being unable to remain sitting while the King was standing. This may be so, but it is hard to imagine a seated audience during the rendering of such a pozan of praise to the Maker of all things. The honour rendered to King George as the originator of the custom I prefer to attribute to the decency of a thinking nation.' The account in 'Grove' seems to imply that the standing of audience and King was the result of a common impulse-a reasonable theory, seeing the frequency with which a crowd may be stirred to sudden and unanimous demonstration. If an orator can, with a resounding phrase, bring an audience to its feet, shouting, why not a Handel with one of the finest hammerstrokes in all music? Superior folk, it is true, sniff at this standing as a mere convention, but for our part we do not envy those who can be present at such a demonstration and feel no sense of its entire fitness.

QUETTA.-(1.) We do not know how far the custom prevails of pronouncing Abraham (in the Magnificat) with the broad a as in 'father.' Our own preference is for the word to be sung as ordinarily spoken, i.e., with the long a, but consistency would be impossible, because Ah-men is practically universal. (2.) As you say, the duration of the pause when there is no conductor is a frequent cause of stumbling. A good plan is to let it be understood that a given number of beats (say two) should be added for a pause, exceptions to this rule being marked in blue pencil. Best of all is to turn on a reliable clerical helper, and have all pauses marked (like the goods in the best shop windows) in plain figures. If the latter rule is adopted, the rhythmic scheme of the context should of course be considered in deciding the duration.

CELESTE.-We are glad you found our advice of last year vriting, helpful, and that your work as deputy-organist is giving pleasure to yourself and satisfaction to your hearers. You amples ovenask for our candid criticism of the chants, &c., you send, underlining the 'candid.' On your own head be it, then! ties of We can find nothing good to say of them; nor do we think guide you will make any progress without at least a few lessons comes to help you over the elementary stages. (Most pupils find this the most difficult part of harmony.) Failing such help, ven in you would be wasting your time on such efforts as those you send us. Far better spend the labour on working at 'style asantly apely, playing, singing, in reading about music, and in increasing your knowledge of works of various kinds. We hope this will not discourage you. After all, the world does not need any more 'half-baked' composers of chants, by this ook at ought hymn-tunes, or, indeed, anything else; there are too many already. But there will always be plenty of room for of a dinary people able to act as deputy organists, &c., in a thoroughly and of musical and tasteful way. nelody ability

L. G.—We do not think that a novice 'can teach himself to sing from a book,' however good that book may be. The best recent work on the subject known to us is William Shakespeare's 'Plain Words on Singing (Putnams, 5s.). There is also a capital little compendium by James Edmondson, 'Good Singing' (to be had from the Author, Barrow Point Avenue, Pinner, 3s. 6d.). Out of a long list we choose these as most likely to be useful for self-teaching purposes. At the same time we remind you of the old saw: 'The self-taught man has a fool for his master.' There are exceptions, of course, but we don't think the self-taught singer is one of them.

F. S.—(1.) We cannot give the publishers of the long list of songs you send, chiefly on account of space. They may all be obtained through Novello. (2.) We know of no biographical matter concerning Gervase Elwes, apart from that you mention. (3.) Here, again, you have us stumped. We have never heard of the singer you inquire Write to the concert-giver under whose auspices he about.

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EARLS,-(1.) The Oxford University Press has recently issued a number of songs by van Dieren. We do not know whether his instrumental works are yet available. Inquire of the Oxford University Press. (2.) We know of no book by Walford Davies on modern harmony. A work on the subject that would probably meet your needs is that of Lenormand (Joseph Williams, 5s.).

J. A. G .- It is, we believe, customary for a choir singing a cantata to be robed, either in cassock, or cassock and surplice, even when the performance has no connection with a service. The wearing of such uniform adds seemliness to the view, and induces some, at least, of the impersonal atmosphere that differentiates the proceedings from a mere concert.

CANADIAN.-We understand that the only official suborganists at Westminster Abbey during Sir Frederick Bridge's term of office were Dr. W. G. Alcock and Mr. Stanley Roper. There were, of course, many pupil-assistants and other helpers. Sir Frederick once gave a dinner to these unofficial helpers, and it is said that no fewer than thirty sat down.

C. H. S.-It is difficult to suggest music for your string quartet without knowing more of your capabilities and opportunities for practice. As you live in London, your best plan would be to pay a visit to Novello's, and choose some easy string music to take away on approval.

T. H.-We understand there are examinations in classteaching of singing at the Royal Academy of Music and the Royal College of Music. Write to them for particulars.

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